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LIVE
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SLAYER
4 Page Special Interview

CINDERELLA
In Their Own Words

DEF LEPPARD
Big Joe Elliott Reveals All

GUITAR SPECIAL
Joe Satriani

L.A.GUNS
Tracii's Aim Is True

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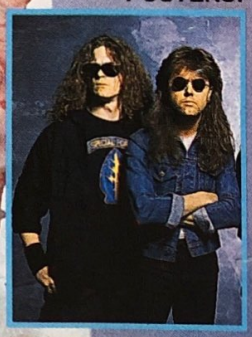

U.K. SLEEZE
Homegrown Glam Survey

Eddie In All His Glory.

NUCLEAR ASSAULT
Megaton Fallout

Part 1 of a Super Huge Metallica Poster!

AFTER HOURS
Hot, New & Hungry

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The first international Hard Rock magazine

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EDITORIAL

WHERE ARE THE GIGS OF YESTERYEAR?

How was the mighty empire of British rock forged? On the anvil of thousands of clubs. These were the red hot irons of creativity that led to the development of legion bands. Even the most powerful and famous of today's groups, feted by the media, idolised by millions, began life scuffling for pennies playing in sleazy back rooms and humble pub gigs.

This was where the likes of Judas Priest, Iron Maiden, and Saxon learned their craft and developed the art of coping with audiences, and created their stage acts and image. Out in the field the bands suffered all kinds of indignities, from changing in the toilets to being turfed off stage by proprietors complaining about the noise, not to mention being booed off and assaulted by philistine audiences. Many were the superstars of today who were once pelted with orange peel and told to vacate the premises in no uncertain terms.

During the Sixties there were R&B Clubs and in the Seventies, glam and punk havens. Now in 1988 some claim there are no gigs at all. The closure of the Marquee in London's Soho, although long expected and anticipated, nevertheless come as a shock, because it is followed on a long line of similar closures, further reducing the number of outlets for bands to play.

While bands have long grumbled about "the lack of venues" there is the danger of a crisis situation developing, and just when Britain is unleashing, at last, a new wave of viable bands, all of whom came up through the club circuit.

The most recent loss was The Clarendon, Hammersmith, a great place where thrash bands like Death Angel could play. The Astoria in Charing Cross Road is still going strong and has provided a very important major showcase for live bands, ditto Dingwalls in Camden Lock, the Camden Palace where Tiger Tailz played recently, the Town and Country Club in Hampstead, and Mean Fidler,Harlesden are providing a great service. Outside of London there is Edwards No.8 Club in Birmingham and the Birmingham Powerhouse, Rock City in Nottingham, The Limit, Sheffield The Venue, Glasgow, The Mayfair in Newcastle, and the legendary Badger Club, Borrowswick, where Metal Hammer staff are often to be found swigging champagne and hobnobbing.

This sounds like quite a reasonable list, but the facts are an established network of venues that book rock and metal bands on a regular basis, paying a fair minimum wage and providing reasonable facilities (dressing rooms, loos, back door for off loading to a stage etc)are still desperately needed.

There are always two sides to every story and while some musicians feel there is a drastic shortage of gigs, experts in the field like Mike Oberman of Terry King Associates insists that the scene, far from slumping, is actually booming! But first the musicians' viewpoint.

Willy of The Grip, singer, bon viveur and band leader extraordinaire has cast a keen eye over the scene and says: "When we started out as the The Grip five years ago there were many more gigs - places like the Golden Lion, Fulham, and the Ad Lib, Kensington. They were the places that gave new bands a chance and if you could get a gig here after listening to a demo tape, then you could go on to play the bigger venues, after building up a following. I'd hate to be a new band in London now because the opportunities don't exist. There is the Royal Standard, Walthamstow but that is almost an out of town gig. We lost the Wellington, Shepherds Bush, which featured bands like Tattooed Love Boys, and Jagged Edge

'Why have they gone? It's difficult to say. It's not because people aren't going to gigs. It could be because breweries want to turn pubs into wine bars and attract a yuppie crowd who spend more money. Why have rowdy rock and roll bands when you can sell Moet et Chandon at inflated prices? But you can't beat live music for a good night out and I still get a kick out of seeing a lousy band! What I don't like is seeing an average band, playing average songs. In the eighties, it's all about attitude and that's why Sleaze bands are so popular. They kinda know they are awful, but they are good fun. Bands like Soho Roses put on a great show. There are degenerates who can't play and can't sing, but they can be compulsive viewing!

SUCCESS

"The sort of gigs that have gone include the Penny Farthing Oxford, and Portsmouth Baisins, and this is where bands like the Grip, Terraplane and many others started. You can't say they have gone because of trouble. I've never seen a punch up at a rock gig, but I suppose it is less of a headache to put on a rock disco. Why pay 200 quid for a band when you can have Bon Jovi on record? But the Quire Boys came up through the clubs and they are incredibly successful now, and they deserver their success. If EMI pick them up then you can bet Arista, RCA and all the rest will follow on and the rest of the New Wave of British groups will break out too."

The message is that these groups from Tiger Tailz to the Quire Boys have done it the hard way, which is always the best way. So is that vital training ground really falling apart, or is the gig scene better than prophets of doom proclaim?

Mike Oberman of Terry King Associates says emphatically: "It's never been healthier! The Marquee has re-opened in Charing Cross Road, in London with capacity for 750, and there are some 35 gigs built up around the country with ten to fifteen promoters servicing all kinds of bands from metal to thrash and glam. There is the Venue, Cardiff with a heavy rock night and the Locarno Sheffield. I have promoters calling me to say *I need more bands* There is a shortage of bands who can draw a crowd, not a shortage of venues. There are lots of good bands out there, but sadly not all of them can draw crowds.

"Venues are happy with rock bands, because they draw a crowd who are only interested in having a good time, buying some beer and they are not a security problem. It is only at discos that you get stabbings. We have booked bands like Tigertailz, Quireboys, The Grip, Shy, and Wolfsbane and we don't think the club scene is contracting...we are making it expand!"

So where are the gigs of yesteryear? They have gone and left a lot of fond memories behind them, but we must look to the future and support the new outlets for UK talent. The Dark Ages of British Rock may just be closing, and a New Dawn is a coming. Hallelujah and no pass-outs after 9.30 pm.

CHRIS WELCH

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METAL HAMMER

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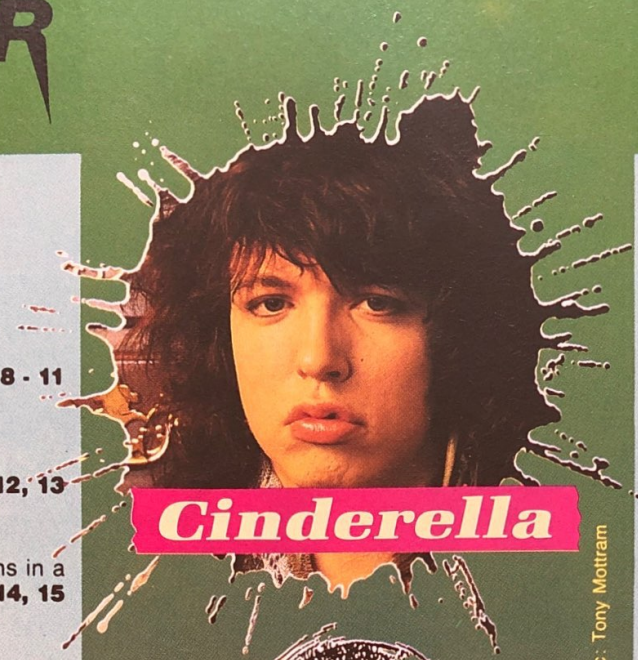
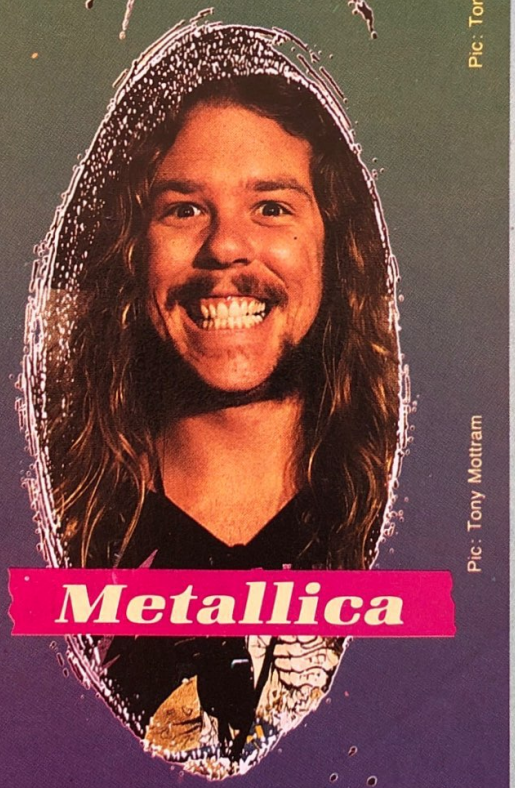


Cinderella

Pic: Tony Mottram



Metallica

Pic: Tony Mottram

Coroner

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Metallica Pic. Ross Halfin
EDDIE ART **by Derek Riggs**
COVER PHOTO **by Ross Halfin**

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NEWS

OZZY PUTS ON TUTU!

Ozzy Osbourne has confirmed that he will be appearing at the Bishop Desmond Tutu World Peace Concert which will be held at the Coliseum in Los Angeles on 10th September. The concert is a charitable event in aid of the African Bursary Fund, which was founded by Bishop Tutu; the fund's aims are primarily to assist the educational needs of young blacks and also to help young refugee victims of the apartheid system. In addition to the twelve hour Los Angeles show, there will be a subsidiary concert at New York's Madison Square Gardens on the same day which will last a mere four hours!

The organisers say that the main event in Los Angeles will not be a straightforward concert, but an episodic rock opera - a concept which is intriguing, because the concert line-up will include a widely diverse selection of artists across a broad spectrum of musical fields, including reggae, blues, soul, pop and heavy rock.

It is anticipated that over sixty acts will take part in the concert and more than thirty "celebrities" will host the proceedings. At the time of going to press, it was difficult to ascertain exactly who else besides Ozzy is confirmed on the bill - as always with an event of this nature, artists are reluctant to make a definite commitment until they know who will be appearing alongside them - but discussions are underway with several major league acts.

The concert will be transmitted worldwide by cable TV and the organisers hope that it will be "the biggest musical event in history - probably surpassing Live Aid".

LITA FORD

Lita Ford is currently riding on the crest of a wave engaged in a heavy promotional schedule, before embarking on tour with **Poison** in America, having just completed four months solid touring first with **Ted Nugent**, and subsequently with **Yngwie Malmsteen.** Lita's single 'Kiss Me Deadly' is only now dropping down out of the US Billboard Top Ten after a fantastic ten week run up there. The video has been on maximum MTV rotation since May, with the effect that the album is selling several thousand copies over there a week. According to Lita, the next priority is the UK, where certain commercial radio stations , like London's Capital Radio have been giving the single heavy airplay.

Status Quo released a new single 'Running All Over The World' on 8th August. A re-recording of their classic hit 'Rockin' All Over The World', which reached no. 3 after its release in 1977, the single will be the anthem for Sport Aid '88, the global fund-raising campaign which aims "to help children in need, and fight hunger, poverty and disease worldwide". Quo will be donating all royalties from the worldwide sales of the record to Sport Aid '88 and will be promoting both the single and the cause through a series of concerts in the U.K., Iceland and Russia. They will play fourteen shows at Moscow's Olimpijski Zal, capacity 17,500, between 15th and 31st August, all sold out well in advance!

The highlight of the Sport Aid '88 campaign will be The Race Against Time, which will take place on Sunday 11th September at 15.00 GMT (4 P.M. BST). Fifty million people in more than 120 countries are expected to participate simultaneously in a 10 km fun run. Registration forms are available from branches of Woolworth, Midland Bank, Halfords, HMV, Sock Shop, Jet Garages, Puma Sports and Tie Rack, and further information about the event can be obtained by calling 01-436 8340.

MACC ROCK

The first official live album by those naughty boys the **Macc Lads** is released on 30th August by FM/Revolver. Entitled 'Live in Leeds (The Who?)', it is apparently "a tribute to the Titanic trio and everything they represent". To support the album release, the band are planning to tour the U.K. exhaustively from August until Christmas. Keep an eye on our 'On Tour' section for regular updates on forthcoming shows.

Bon Jovi's long awaited new album is called 'New Jersey' it was revealed this week. It is stressed that this essentially a 'working title' according to a spokeswoman at the band's New York record company **Polygram**, however it is believed that Jon's well known love of his home state, where he recently paid over two million dollars for a new house around the corner from fellow Jerseyite **Bruce Springsteen**, might move him to stay with the title for the records release later this month. Meanwhile news of the Bon Jovi British Tour is that the

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support slot is still being sorted out with hot contenders **Lita Ford** and **Cinderella,** although the competition is certainly limited with the news that the buy-on fee for the tour is being touted at a minumum of £100,000.

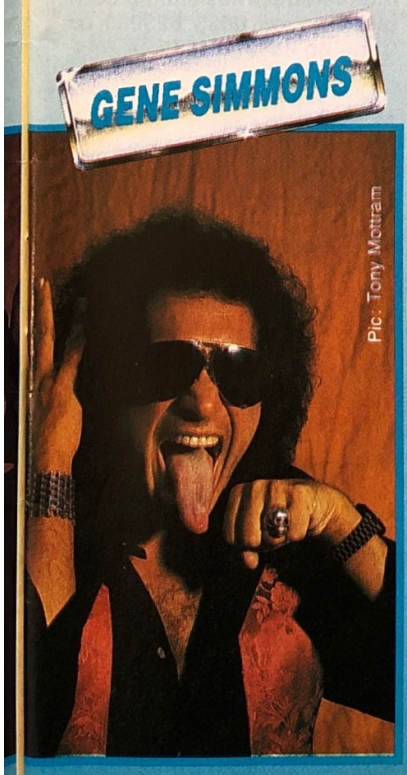
KISS TOUR DATES

Kiss have finally confirmed their UK tour dates. The band will be playing at Wembley Arena on two nights, a weekend blitz covering Saturday and Sunday 24th/25th of September, then hitting Birmingham N.E.C. for another double header 26th/27th. Bradford gets Kissed at the St. George Hall on the 28th, while the 29th sees them at Newcastle City Hall. The tour winds up with two nights at the Edinburgh Playhouse 1st/2nd October.

Tickets for all gigs, including London are £10 and £9, plus booking fee where required, from the various box offices and usual agents. For Wembley, postal applications are accepted at Kiss Box Office, P.O. Box 2, London W6 OLQ. Enclose a cheque or postal order made payable to M.C.P. Ltd., with S.A.E. and allow 50p booking fee per ticket.

Keith Prowse, Open All Hours, L.T.B., Premier and Stargreen agencies are all handling these dates.

Postal Applications for the N.E.C. gigs should be sent with S.A.E. and 50p booking fee to Kiss Box Office, N.E.C., Birmingham B40 1NT.



Metal Blade release an Armoured Saint EP titled 'Saints Will Conquer' which has tracks called 'Raising Fear', 'Nervous Man', 'Book Of Blood', 'Can You Deliver' and 'Madhouse' plus a couple of special tracks on the CD version of 'Chemical Euphoria' and 'Long Before I Die'. The return to label who originally signed the Saint in 1982, follows a period which the band describe as ''unproductive and non-creative'' on Chrysalis Records in the States. This situation clearly does not prevail in the UK since Chrysalis have picked up their option for this country.

SAMMY BLASTS MONSTERS SHOWS CRITICS

Sammy Hagar has spoken out against criticism of the high ticket prices for the US Monsters of Rock shows this summer, which played twenty shows in as many cities, featuring **Van Halen** as the main headlining act. ''OK people are being asked to pay big bucks for tickets - plus at most shows there are scalpers out there asking the kids to pay way over the odds to get in. But we want to make sure the fans leave our show every night feeling they've just seen the best rock concert of their lives. We want to know that even if a kid has to shell out a hundred bucks or more to get in when he leaves he knows it was worth every penny. We want he to believe in his soul that Van Halen is the best rock 'n' roll band on earth.''

Meanwhile bassist **Michael Anthony** has changed his stage act for the shows saying ''The solos have been brought down a bit - at least mine has. In the past my main intention was to see if I could break my bass. I'd jump on it from the amp , throw it up in the air and try anything this side of blowing it up. This time I'm actually trying to play the thing!''..

CINDERELLA TOUR

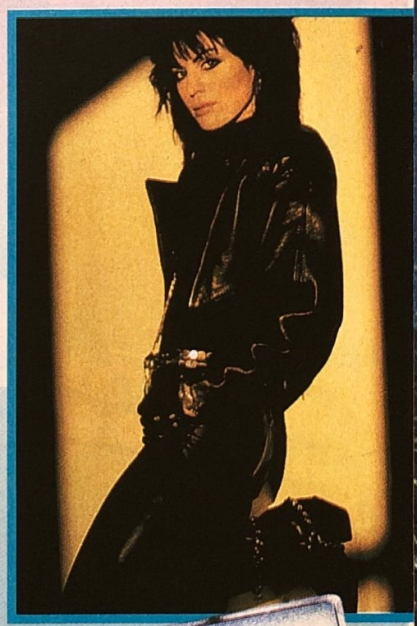
Cinderella frontman **Tom Keiffer** has told Metal Hammer exclusively that the band will be coming to the UK for headlining dates at the end of October through the beginning of November. '' Last time we came in and went so fast after a fleeting appearance at Donington Monsters of Rock. We didn't have any time to get to know the country. Hopefully this time it will be different.'' Almost certainly **Cinderella** will play two nights at Hammersmith Odeon before hooking up with another major tour in Europe ''More than likely with Bon Jovi'' said Keiffer.

SNIDER TEAMS UP WITH TORME

Ex **Twisted Sister** frontman **Dee Snider** has formed a band with Britain's **Bernie Torme** on guitar and named the group **'Desperado'**. This is the first time the pair have worked together, but the liason has produced over forty songs during the four months they have been working together. Snider and Torme are now looking hard for a producer for their debut album and plans are afoot for an extensive club tour later in the year.

Lethal Aggression have a new album released which features no less than 21 relentless, heavy tracks such as 'Face The Facts', 'No Scene' and 'Fighting In The City'. The record entitled, 'Life Is Hard, But That's No Excuse At All!' is specially pressed up in red vinyl with a large four coloured poster inside. The New Jersey based band made a name for themselves playing with **D.R.I.** and **Nuclear Assault and vocalist John Saltz** said recently, *''Everyone's wondering why an intelligent person might play this kind of music, and do all the things that we do. Well, we're living in an enviroment that isn't exactly humane, and we're living amongst people who'd kill their own mother to have their way in a system where only money counts. We react to that. WE expose that and we DEFINITELY are agressive.''* Band Fan Club is at 11 Lenape Trail, Brick, New Jersey 08724 Tel. (201) 458 2095.

The movie in which **Joan Jett** makes her acting debut opens in the UK this month. The film called 'Light Of Day', was directed by **Paul Schrader** who made 'Cat People' with **David Bowie,** 'Mishima',and is currently busy making



'Pimp' with Mickey Rourke. The plot of 'Light Of Day' involves Jett as a wayward rocker who is at war with her mother, and music gets a look in through 'The Barbusters', a Cleveland band which also features 'Back To The Future' star **Michael J. Fox**. Also in the movie are a band called 'The Hunzz' described as 'third rate glam scumbags' who Jett runs off with in search of true primal rock experience. Joan, who has a new album out on London Records, has always said *''music is all that matters''* but

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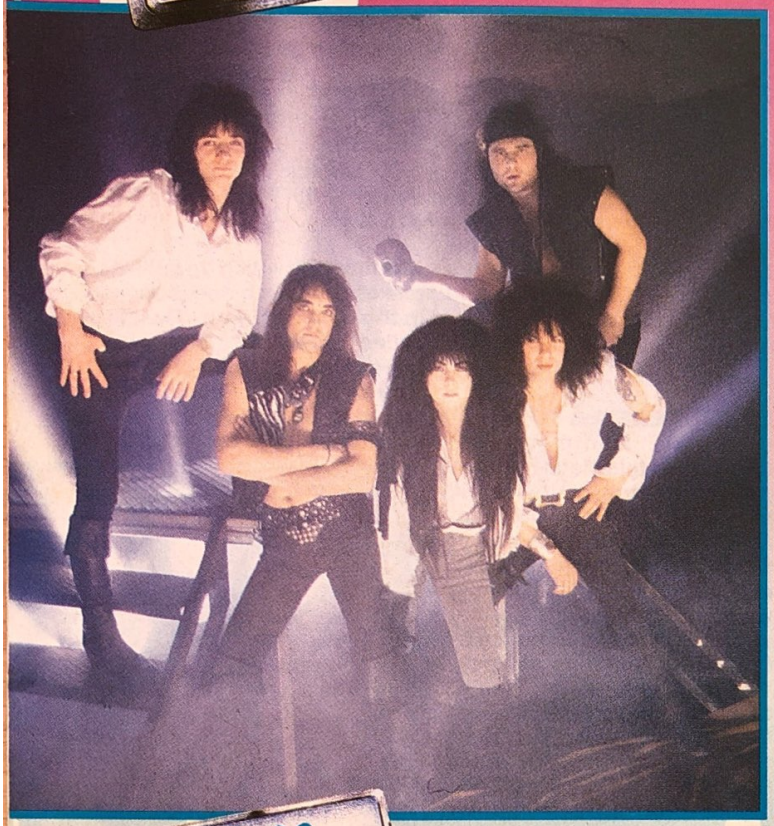
NEWS



ZED YAGO

judging by her excellent debut as an actress it looks like there will be more than just music to her career in the future.

'88' Hamburg band **Zed Yago** were in the Studio for the pre-production of the FROM OVER YONDER follow-up PILGRIMAGE. Production should be completed by November, so there shouldn't be anything stopping the album being released as expected by the end of January next year.

The Quireboys may be supporting **Metallica** on their forthcoming U.K. tour. Other bands being mooted for the support slot were **Guns'n' Roses** and **Queensryche**, but the tour was offered to The Quireboys at the personal request of Lars Ulrich of Metallica, with the customary buy on (the contribution a support band generally makes to a headliner for use of their sound and lights) being waived. The announcement meant that they might have to cancel their British headline tour planned for the autumn, but they would have the opportunity to play Ireland for the first time. Quireboy Spike told us that he feels the rather unusual combination would work well, because The Quireboys have always attracted a diverse following, and they will not be making any drastic alterations to their usual set for the **Metallica** tour.But later it was revealed Metallica had also asked US band Danzig to take the coveted support slot and there was some confusion over who would get it. Metal Hammer is rooting for the Quireboys! The Quireboys are planning to go into the studio within the next two weeks to lay down four tracks, from which they will be pick a single for autumn release. A number of producers have expressed interest in working with the band, but at the time of writing, Kim Fowley looks like the hot favourite. We understand that EMI are taking a keen interest in the band.

WINGER TAKE OFF

Atlantic Records release the first, eponymously titled album by American hard rockers Winger at the beginning of August. **Winger**, a band of weighty pedigree, is named after its founder, bassist and vocalist **Kip Winger**, who was previously a member of **Alice Cooper's** band and has also recently played on the latest Bob Dylan album. Rhythm guitarist and keyboard player **Paul Taylor** was a fellow Cooper band member and played in Eric Martin's band. Guitarist **Reb Beach** played with Kip on Fiona's 'Beyond the Pale' album and has also worked on albums by Chaka Khan and the Bee Gees. Drummer **Rod Morgenstein** (ex-Steve Morse) was recruited to the band after he recorded the drum track to each of fifteen original songs in two takes within four days. **Kip Winger** and **Reb Beach** wrote most of the nine songs on the album, which was produced by Beau Hill, chiefly known for his work with Ratt and Fiona, but the album also includes a cover of Jimi Hendrix's 'Purple Haze', featuring **Dweezil Zappa** on guitar.

BEER MOSH

Frankfurt boozers **Tankard** have been in the Musiclab studios in Berlin, to record their 3rd long-player THE MORNING AFTER underneath the watchful eye of their habitual producer **Harris Johns** (He was also responsible for the quintetts first 2 albums ZOMBIE ATTACK and CHEMICAL INVASION)

VIOLENT ISSUE

New York based indie label Mechanic has signed a distribution deal with MCA Records for the U.K. and the first release under the agreement will be the debut album from controversial San Francisco Bay thrashers, **Violence**. Entitled 'Eternal Nightmare', Mechanic have apparently experienced problems with its release in the U.S. Mechanic spokesman Sam Moritz says, ''It's a great relief to get the L.P. out in this country - the U.K. is much more liberal. We haven't come across the radical opposition that we experienced in the States. The moral majority over there caused us a lot of problems and the L.P. is still only partially available.''

READY FOR READING

Last minute alterations to the Reading Festival bill are that **the Ramones** have now been added to the line-up for Friday 26th August and that Roachford's placing has been changed. As befits a band that has recently been receiving rave reviews in the U.K. press, they have been moved from the opening slot on Saturday 27th August to eighth place on Sunday 28th, between Rankin' Roger and The Lucy Show. The Name will now be the first act to appear on Saturday.

Leicester-based band **Masque** have started recording their debut album 'End Game' with **Steve Fitton** (one-time producer of Musical Youth) at the controls and are currently looking for a record deal. Interested parties should contact Pete on 0533 823980 or Chris on 0533 404040.

NUKE 'EM ALL!

Nuclear Assault are now confirmed as the support act on the **Slayer U.K. tour**, dates for which were printed in 'Metal Hammer' no. 14.

TANKARD

Pic: Buffo

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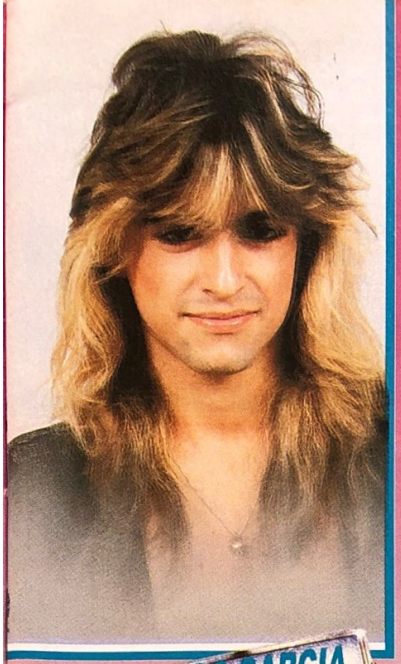


FERNANDO GARCIA (VICTORY)

Victory from Hannover have concluded their 4-month search for a new singer, and are proud to introduce **Fernando Garcia** as follow-up for **Charlie Huhn**. The new front-man is Swiss, with a spanish passport, and seems to be multi-lingual, incredibly talented, just 22, and was previously singer of insider band Netz.
The bands will be releasing an LP next year on Metronome.

Excalibur's first four track 12'' single 'Hot For Love' is to be released on the Clay label at the end of August. Originally recorded for Radio 1's 'Friday Rock Show', the tracks were produced by **Dale Griffin**. Viewers in the BBC North area will be able to see the band perform 'Hot For Love' and a new song 'Running Scared' on a BBC2 programme called 'Pop It's Not', which will be broadcast on 16th September. Excalibur will be embarking on a three week tour to promote the single; dates so far confirmed are as follows: September 16th Cardiff Bogeys, 17th Tonypandy Naval Club, 18th Llanharen Rugby Club, 19th Sheffield Take Two, 21st Leeds Duchess of York, 22nd Liverpool Milos, 23rd Ayr Pavilion, 24th Edinburgh Venue, 29th Huddersfield Bogeys, 30th Carlisle Front Page, October 6th Leicester Sector 5 and 7th Ipswich ICC.

Welsh rockers **The Warlords**, recently returned from a U.S. tour, will be playing London's Alice in Wonderland on 12th September. Their E.P. 'Second Coming' will be available in the U.K. on 1st October on V.D.U.T., the American label which has already released the record in the States.

Wraith, the Nottingham hard rock band, played their first live show at the Nottingham Rock City at the end of July and will be appearing at the **Birmingham Powerhouse Rock Fest II** on 29th August. They will soon start recording their debut album and it looks likely that Andy Dawson (lead guitarist with Rebel), who has recently been working on their demo's, will be taking charge at the controls. The band formed their own label, PMP Records, earlier in the year when they released their first single. They are now putting together a metal/hard rock compilation album which will, naturally enough, feature themselves, but also other upcoming new bands. Groups interested in appearing on this album should forward demo's, photos and relevant information to:
PMP Records,
10/05 Victoria Centre,
Nottingham, NG1 3PQ.

Neat Records are planning to release the first album by Newcastle based **Slut** in mid-September. A spokesman for the record company commented, ''They look glam and sound metal.''

Manchester power metallers **Red Shift** are looking for a vocalist to replace Russ Meehan, who will soon be leaving the band. If you have a mighty pair of lungs, call Dave on 0625 583301 (daytime) or Chris on 0625 527004 (evenings). The band have a three track demo 'Escape from Sanity', which is available from the same phone numbers.

Cinderella hit Britain in October for a major tour. Originally the band were due to support **Judas Priest** on all European dates earlier this summer, but were forced to step down due to production difficulties with their album 'Long Cold Winter' leaving the support slot to Bonfire. Now...

Sacred Reich, the US thrash band consisting of **Phil Rind, Jason Rainey, Wiley Arnett** and **Greg Hall**, are currently recording an EP which features new original material plus some live tracks. At press time there are no details of tracks, but one definite inclusion will be the classic 'Black Sabbath' number 'War Pigs'.

Australian rockers **Mortal Sin** have entered the studio to record their second LP to be titled 'Face Of Despair'. Producer is **Randy Burns** of **Megadeth, Nuclear Assault** fame, and the record is set for release in October. Tracks are 'Martyrs Of Eternity', 'Suspended Animation', and 'I am Immortal'.

VAN HALEN
Despite reports reaching our shores from the USA about poor ticket sales and attendance figures for the Monster Of Rock shows, Van Halen have in fact been experiencing the biggest crowd reactions of their careers so far. Sammy knocked **Metallica** for inciting riots.

MIX THE GIN
Gin Sling are ready to record their debut album and are looking for a producer who ''knows what he's doing and can handle the band''. If you think you've got what it takes, call Marc on 091 232 0418.

STRYPER

VIRGIN/ENIGMA
Virgin Records have now expanded their multi-faceted interests to the manufacture and distribution of all Enigma Records product for the UK and Europe. The American independent label, who developed a reputation for breaking new talent with acts like **Poison** and **Death Angel, kicked off the deal with the August release of the new Stryper** album 'In God We Trust' and Death Angel's 'Frolic Through The Park' which has received positive critical acclaim since the band completed their recent month long European tour climaxing with the sell-out London Astoria on July 17th. Enigma Records chairman is quoted as saying of the deal ''*We expect a significant increase in European sales and exposure as a direct result of our Virgin affiliation*''.

Briar, the band discovered by 'Everyone's Gone To The Moon' man **Jonathan King**, have signed to **A&M Records** and release a single 'One Monkey Don't Stop No Show'to kick off the deal. The Midlands based band, who started their career by winning a heat of the Battle of The Bands contest earlier this year, were seen recently supporting Christian Rock Band **Stryper** at Hammersmith Odeon in London. The single, not unsurprisingly has a B side which was penned by King called 'It's Illegal, It's Immoral', with the 12'' carrying yet another King composition, 'Rock Star', which shows a major change of direction since the release of their last single - a **Bon Jovi** tune - 'On The Edge Of A Broken Heart'.

Guitarist **Adam Tranquilli** has left **Blood Feast**. According to drummer **Devin Zuzma** the group will continue on as a four piece and has no immediate plans of replacing Tranquilli. Kuzma cited personal differences as the reason for the guitarist's departure. The band meanwhile have just finished the recording of their second album in New Jersey which is called 'The Last Remains'.

Scanned with CamScanner

JUST A BUNCH OF SILLY KIDS . . ?

The new Slayer masterpiece SOUTH OF HEAVEN has been released, taking the European charts by storm, and jumping straight into the UK top 20. Slayer in the same racks as Prince and Michael Jackson? No-ones batting an eye-lid at what would have seemed unthinkable 12 months ago. But there's also another side to their commercial success: Slayer fans are splitting into two groups.Where as one side is still fully supportive, other fans are disappointed with what they claim lacks energy and speed. We wanted to hear it from the boys themselves, and met up with Tom Araya and Jeff Hanneman in L.A.

Parts of SOUTH OF HEAVEN are very different from REIGN IN BLOOD. What are the main changes?

Jeff: *''The record is much slower than anything we've ever done. Tom isn't screaming like a tortured pig any more, but actually singing for a change which surprised alot of people.''*

Tom: *''I even surprised myself. We'd wondered about changing something about the vocals for a while, and we just went for it. I started sticking more to melodies, and singing higher too. Jeff and I tried out some ideas on our 4-track tape-machines before production, and we both pleased with the result.''*

SINGING SLAYER

Did you want the songs to sound more simple, was that why you changed your style?

Jeff: *''Tom started singing a bit on SHOW NO MERCY, on all our earlier records he just screams. This is just his latest attempt to sound different, and I think it turned out really interesting. It's not meant to sound simple.''*

Tom: *''I don't really think that we've changed that much. Musically alot of our songs are still similar to the ones on HELL AWAITS, and my voice hasn't really changed much either. People accusing us of having lost some of our brutality make the mistake of comparing everything to REIGN IN BLOOD. We wanted to record a fast LP, and thats what R.I.B. is - but we don't want to sound like that all the time. We're more into slower tracks on this album, which is why they sound the way they do.''*

SOUTH OF HEAVEN got a fairly mixed reception in Europe, a lot of people like the record because it sounds so different, others can't come to terms with the changes.

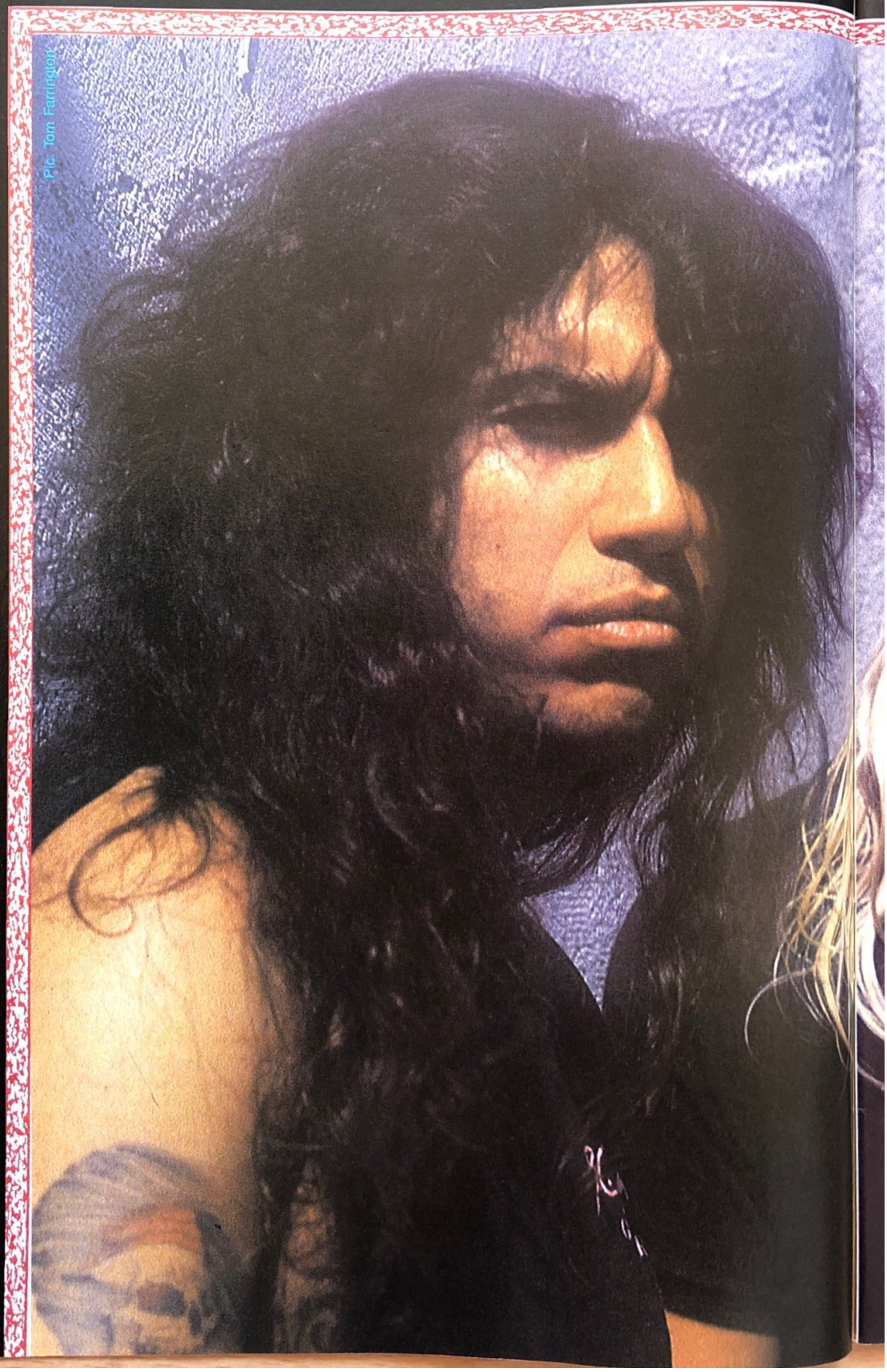
Jeff: *''I don't understand why. I think alot of the old energy is still there. S.O.H. isn't exactly soft either; we've just stopped bashing about on our instruments. Some tracks are even unusual. We had to get used to some of the ideas while we were in the studio but we're happy with the result as a whole. People shouldn't judge the record too quickly, but have a good listen first.''*

Did you record any other extra tracks as b-sides for singles or anything?''

Tom: *''We didn't actually record anything, but Kerry's got a track left over. The music's more or less completed, but the lyrics still need working on, because we weren't going to use the track on the album anyway. Maybe we'll record the whole lot one day.''*

Tom,you contributed the lyrics to 6 tracks on this album, but your name's nowhere to be seen on REIGN IN BLOOD.

Tom: *''Jeff and Kerry already had plenty of material when we recorded it, so I didn't have to*



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worry about the lyrics. I wrote some of the lyrics this time, because we only had the music on its own. Kerry normally writes the lyrics, but he hadn't really got anything together recently, whereas I had quite a few ideas stored away. Kerry wasn't too keen at first, but Jeff liked my lyrics, so we used them in the end.''

LYRICAL REIGN

What are the lyrical differences between this album and REIGN IN BLOOD

Tom: *''Very different in places. Kerry and I both have a completely different style; I normally write about what's happening around me, whereas Kerry invents little stories. 'Silent Scream' is about abortions for example, a subject that's pretty much ignored here in the States. 'South Of Heaven' is how I imagine Hell on Earth,and the decline of mankind.''*

Jeff: *''Have you read Nostradamus? It looks as though the man had it sussed. Even if the whole world doesn't end, at least life as we know it will.''*

Tom: *''Another example for a song that isn't typical Slayer is the track 'Mandatory Suicide'. I was influenced by all of the anti-war films around at the moment like 'Platoon' and 'Full Metal Jacket. I can really imagine what the poor sods had to put up with in Vietnam-sacrificed for a load of filth and lies.''*

Talking about Vietnam: In the track 'Ghosts Of War', that was written by Kerry, there's a lyric that goes 'Fallen mercenary, dormancy is done, not content with wars we never won.' Is that about Vietnam too?

Jeff: *''No, I don't think that Kerry was thinking about Vietnam when he wrote that. Kerry's into horror not politics. Tom's the politician.''*

Tom: *''Mandatory Suicide' is a political track really, and it's about Vietnam.I think Vietnam was a black spot in American history, and that should be made clear - sending kids to Vietnam was just pure murder. If you go to war on your own accord, that's fine, but if you're forced to, then it's a crime. So 'Mandatory Suicide' is basically an anti-war song.''*

You also covered the Priest-track 'Dissident Aggressor'. Was that an emergency measure, because Kerry hadn't finished the other track yet?

Jeff: *''No, we were going to use 'Dissident Agressor' on the LP anyway. We were planning to use 'Cleanse The Soul' at a later stage on a single or an EP. We originally wanted to cover 'Dissident Agressor' alot earlier, the idea originated in the HELL AWAITS phase.''*

Are there any songs on SOUTH OF HEAVEN that you recorded in one take? It's a well-known fact that you don't spend ages in the studio.

Jeff: *''You can say that again. We spent 3 weeks in the studio this time - and that's a long time for us. The songs that were recorded fastest are 'Silent Scream' and 'Mandatory Suicide'. We often record a song 2 or 3 times, and still decide to use the first take in the end.''*

How about the solo's? The ones that I heard sound a bit basic, and somehow don't fit. Are they improvised, or do you practise them beforehand?

Jeff (laughing): *''I normally work out my solos in advance, but I just didn't have time on this album. We only completed the last 2 songs just before we went into production, so we had to improvise the solo parts. Kerry hardly ever practised his solos in advance.''*

CROOKED CROSS

'Behind The Crooked Cross' is about the German Nazi Regime. There's a negative judgement in this, in contrast to the track 'Angel Of Death'. It almost sounds like an apology...

Jeff: *''I try to explain how people were influenced mentally then, but it's not an apology. I'm really interested in the history of the second world war; I collect iron crosses, flags and things- I've got loads of memorobilia like that in my flat.''*

You wear them on your jacket too, but what fascinates you so much about nazi memorobilia?

Jeff: *''God knows, I've been interested for years in the things that went on then. I only seriously started collecting memorobilia 1 or 2 years ago. I wrote 'Behind The Crooked Cross' after reading about the German troops. I'm not just interested in the historical facts, but also the psychology behind it all.''*

Would you walk around in Germany wearing swastikas on your jacket too?

Jeff: *''Sure, why not? The things fascinate me, so I wear them.*

Scanned with CamScanner

That doesn't mean I'm a nazi or anything.''

Are you aware that some fans might not see things that way? After all it wouldn't be the first time that Slayer fans raised their arms in a nazi salute - and that could be really dangerous.

Jeff: *''There are always people that take life too seriously. I don't think it's worse than watching horror films though. We've always been controversial, and have caused a reaction - we didn't think that a song like 'Angel Of Death' would be so provocative. And it wasn't just Germany that reacted that way!''*

POLITICAL POINTS

Where else did you run into problems?

Tom: *''In America and England, where some sections accused us of being fascists. All I can say to that is, that we never wanted to influence anyone politically. We make it obvious on 'Behind The Crooked Cross' that we're not nazis. We're not very involved in politics, even though we occasionally include statements in our songs''*

I got the impression that Kerry and Jeff were politically interested...

Tom: *''No, I'm the only one seriously interested in politics. Jeff has his opinions, but he doesn't necessarily express them in his songs.''*

Are you prepared to talk more openly about your political opinions?

Tom: *''No. I don't want to talk about politics too much, because I don't want to be categorised. I've written a few political lyrics, that's enough.''*

Jeff: *''I can only agree with that. I don't like talking about politics.''*

Does it upset you, if people accuse Slayer of being a fascist band?

Jeff: *''No, I don't give a toss. We write about things that we find interesting - whether people find them offensive or not. We've always been like, and we're not going to change.''*

Tom: *''I don't like people accusing us of being right-wing. 2 of us aren't even American -how could we be fascists?''*

Jeff: *''A big American magazine asked me recently whether I was rascist. I answered 'One of my best friends is black. Yeah, I must be racist...' geddit? (laughing:) Lets change the subject; We're getting too political, and Slayer aren't a political band.''*

GERMAN ANGEL

I think it's an important subject because during your last tour of Germany there was a lot of trouble in some German towns because of your lyrics, especially the track 'Angel Of Death'.

Tom: *''I'm really sorry to hear that. We never wanted to encourage fans to fight or anything, really. Anyway, we love Germany; I'm looking forward to going back there, and I relly want to avoid serious trouble.''*

OK, lets finish off with one final question: Would you ever change your lyrics to avoid trouble?

Jeff: *''I can't imagine that at present, because we enjoy writing about controversial subjects. I don't want to promise anything though. Who knows, maybe we'll change our lyrics one day - when we want to, and not because particular people want us to.We've changed in the past as well. We were a Black Metal band 3 years ago, satanic lyrics bore us these days.''*

Tom: *''We won't be doing exactly the same thing in years to come years - lyrically or musically. Bands have to develope to survive. Each of our albums is different to the last, and that's the way it'll stay in future, regardless of current trends. After all our names not Poison, who just hang themselves onto all the current trends.''*

You asked Malice to support you on your last European tour, don't you think that that was a bad idea?

Tom: *''No, we don't like playing with other thrash bands, because the fans have to put up with more or less the same kind of music all evening. I think the reason that Malice didn't go down too well, was more because of the quality of their performance than their style. We'd ideally like to tour with someone like Joe Satriani, but maybe that would be too extreme (Tom's wearing a Satriani shirt, ED). We know that we've got some very fanatic followers, that don't always go for other bands much, but that's one of the things we're proud of.''*

You're starting your world tour on August the 7th in the States. Europes planned in after that. What can we expect?

Tom: *'' We'll be starting here in America headlining the larger clubs; M.O.D. and Nuclear Assault have been mentioned as possible supports. We'll be playing the larger halls when we get to your part of the world too - we don't know with whom though yet. Fates Warning would be interesting or even Joe Satriani... We want a support band that sound different to us, but will still go down well with the fans.''*

ATTITUDE ADJUSTMENT

In the States, thrash bands like Slayer are starting to be taken seriously by the media. Is this just a fad, or are people actually changing their attitudes?

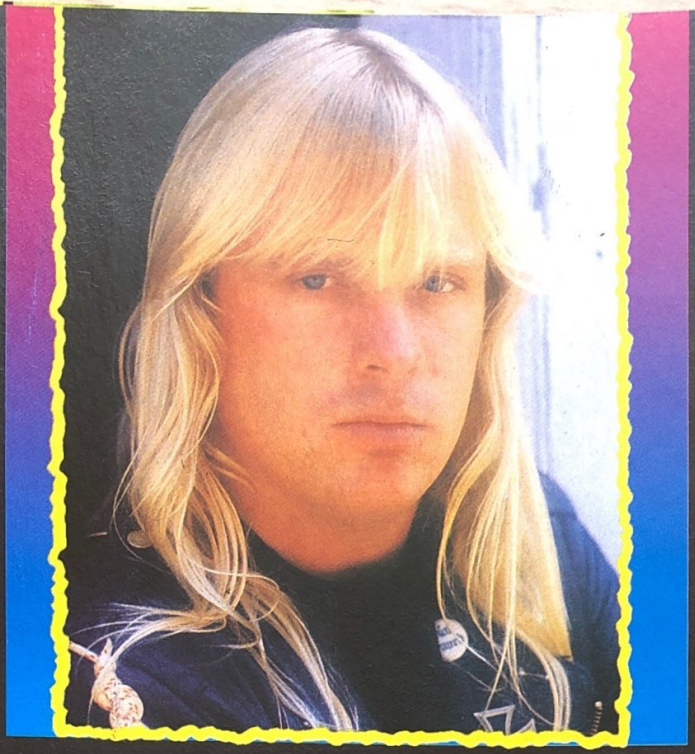
Jeff: *''I think that peoples attitudes to music have changed. Thrash and Speed metal are really popular here at the moment, and I can see it becoming even bigger. Look at Metallica: They're playing the biggest venues you can imagine at the moment!''*

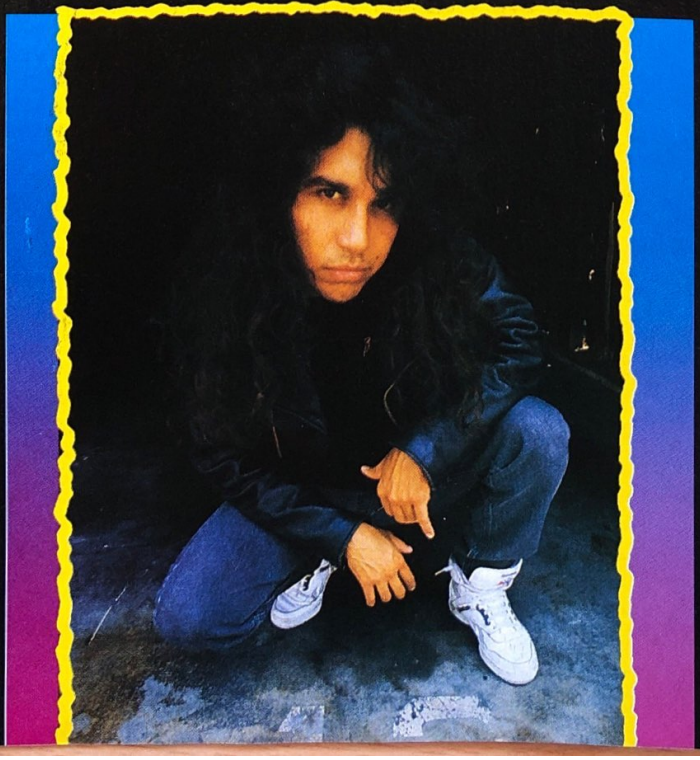
Could you imagine a similar developement happening with Slayer?

Tom: *''Basically yes. Hopefully one day we'll get the chance to play the really massive halls. We've got some really faithfull fans, it's great. People keep on predicting our death, but we just become more successful. Even the major radio stations have started playing our records, because they're requested so often. The most extreme tracks are still avoided, but maybe that will change.''*

Metallica got their big kick - at least in the States - by supporting Ozzy. Have you had similar offers from other major acts?

Tom: *''Not yet really. Someone like Ozzy would be ideal for us, and we'd pounce at an opportunity like that. When we've*





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completed the European dates, we want to carry on touring the smaller towns in the States - maybe supporting someone really mega.''

Any dreams?

Tom: *''I'd choose Ozzy.''*

Jeff: *''I'd ideally like to go on tour with Maiden - but I can't imagine them wanting to tour with us! Alot of band don't want someone like us supporting them, because we drain the kids of all their energy. Not all musicians can get the fans going as much as we can. Maybe Ozzy would be the only realistic possibility. He's brave and is good to his fans.''*

VIDEO KIDS

When will there be a live Slayer video?

Jeff: *''We've thought about doing something like Metallica's 'Cliff 'em all' - just better. Maybe we'll record some of the shows on the coming tour, and release a video next year. We've already got enough private material; Tom and I both have video cameras, and have recorded snippets during the LP-production and on tour. There is bound to be some worthwhile viewing amongst it.''*

Tom: *''I think that would be interesting, because people would understand our attitudes better. We're basically just silly kids that wanna have a good time.''*

What kind of relationship have you got amongst yourselves. Dave seems to be the odd one out in the band.

Jeff: *''Yeah, your right. We normally only see Dave during rehearsals; He preferes hanging out with his wife which is fair enough. We don't see much of Kerry either. Tom and I are the only ones here that occasionally meet up socially - and thats fairly seldom.''*

So you wouldn't necessarily call yourselves good friends?

Tom: *''No, definitly not. We're together so much touring and in the studio, we don't get the urge to see each other every day on top of that. Can you imagine having to stare at this stupid face for 3 months at a time?''*

Jeff (laughing): *''Same here. this madman comes into my hotel room at 8 in the morning wanting to do a sight-seeing tour- unreal! I've only been in bed an hour or 2, and have better things on my mind than churches! But Tom can't sleep, and wakes me up. I really don't want to have to look at his ugly mug 24 hours a day.''*

Tom: *''Seriously though: We're best friends on tour. We know when to avoid each other, so problems don't crop up too often.''*

Can you imagine the band ever splitting up because you just don't get on any more?

Tom: *''No, of course not! We went through this whole thing with Dave, but that only bound us together more. We know that Slayer wouldn't be Slayer if one of us quit - on stage we've got such a strong bond that we could never be seperated that easily!''*

Jeff: *''I need breathing space, but I just couldn't imagine playing in another band with other musicians. I've always hated bands that change their line-up every other week. It's dishonest and wrong to use a band. We haven't changed our line-up yet, and thats one of the things we're proud of!''*

Pic: Tony Mottram

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DEF LEPPARD

RAINING OVER AMERICA

Hysteria went to number 1 in the States eleven and a half months after its release.
They've been on tour for almost a year and still don't want to kill each other.
Two of the band are on the wagon - they do all their stuff stone cold sober for chrissake.

We talked to JOE ELLIOTT and RICK ALLEN

HYSTERIA, the album, over three years in the making has spawned hit after hit, a video history compilation and one of the most successful tours out on the road in America this summer. How successful I hear you ask? Well, it's been outselling the Monsters of Rock shows and they're having to cancel their multiples (that's promoter speak for more than one night in a town). Rick Savage said diplomatically of the situation "The Monsters show is still doing well, it's just not doing as well as some people anticipated. In some areas we are outselling them, on others we're on a par. It's not a total flop, it's just not doing as well as people expected and we're doing great business on our own." A pretty gratifying state of affairs. "It's brilliant, it's always better to do that because you know it's our show and people are coming to see us, where as the other thing is a package".

NO ROSE GARDEN

Not everything in the garden is completely rosy, they're replaced their hoopla-generating in the round show with an out door version. This would normally be A SMART MOVE in America in the summer, but not this year. Joe told me over the phone from somewhere in the Mid West, "It's just started lashing down with rain. This is the Def Leppard Drought Relief Tour. We've done three outdoor shows and it's rained three times, it looks as though it's going to be four out of four. The farmers love us."

They're out there touring an album which was recorded piece meal and occasionally note by note. What's it like trying to reproduce the album live, do they even try to, given the way it was recorded. Rick answered "One, we have a brilliant sound engineer which is a great starting point, and two, we try to represent the songs as well as anybody could live. There are certain things we don't even bother doing because it would be pointless, it wouldn't have the same effect. You try and get as close as you can, and if something is obviously not working the way it sounds on record then we just change it slightly and try to keep it sounding good. If we could do everything live that we did on the record then the record wouldn't have taken four years to do! We constantly listen to concert tapes that we do, we tape every show, and to be quite honest it is a fair representation of the songs we recorded. We do manage to get it close to the record."

CHART TOPPER

The album has entered the record books (sorry about the pun) for taking so long to get to number one in America, has any other record ever taken that long before? Joe said "Not in living memory, our management's been checking on it and they can't find an album that's done it. But it looks as though it's not going to be the last, chances are the Guns and Roses album might hit number one soon, and as far as I remember their album's been out longer than ours. I can't think of a band I'd rather see at number one than Guns and Roses. If we're going to lose the top spot I'd rather lose it to them than anybody else. I love that record. I think it's wonderful."

Now, before you start putting pen to paper, doing damage to your blood pressure because Les Lepps ain't here on this side of the pond as much as we'd like, read on for Joe's explanation. "We do six month tours of America just because of the sheer size of the place. You can't do a six month tour of England, if you're going to play the theatres it's a month at the most. If you do the arenas it's done in twelve days. It depends on how big we are when the next album comes out as to what kind of tour we do. We might not fill arenas next time round. You can't take it for granted that you're going to be an arena band for ever."

STUDIO DAZE

And they're not really thinking long term anyway "you just think a day at a time on tour. Our management keep reminding us that we've got another album to make when we get off tour and we're saying, yeah, we'll think about it after the tour thank you." Joe was just being coy there, they have done some thinking about it already, and the hot scoops are....

It will be recorded a lot quicker....there's a new producer....it's got a wacky working title....

Joe divulges "what we want to do with the next album is make a quick record. Obviously if you take four or five months over making an album it can't have the sound of an album that took two years, so it will be a different sounding record, maybe a bit rawer. It may have fewer singles on it, it may be a rock record like 'Highway To Hell'."

Rick added "We basically just want to give it a slightly different approach. We're still going to take a lot of care in what we do, because we always tend to look at things down a microscope, but we want to create a different sound. We want to make it slightly more energetic, slightly more spontaneous." One thing about working with Mutt, who will on occasion go for the "one note at a time" style of recording, is that the spontaneity can inevitably disappear. Anyway, is that any way for a rock band to record? "I don't know if it's the way a rock band is supposed to make an album but you CAN lose the vibe and the spontaneity. There's no way we'd want to go in and record the same way as we did Hysteria, it would just be pointless."

THE SEQUEL

You'd come up with Hysteria 2? Rick continues: "Yeah, and that's the last thing we want. We spent enough heartache and problems trying to get away from the Pyromania sound, that was a big problem on the Hysteria record. We just want to try to keep the sound a bit fresher."

The honorary Leppard won't be at the controls for their next opus, Mutt Lange is being replaced producer wise on this one by Mike Shipley. He mixed and engineered on both Hysteria and Pyromania, and so knows exactly how the band

Scanned with CamScanner

work best in the studio.
"We're going to feature reworks of some of the B sides that we used, so it's going to be more of an odds and sods type record than a follow up to Hysteria. Instead of doing the obligatory double live album which everybody does after four albums, we're going to do something with some material on it that people have already heard. Maybe a reworking of 'Tear It Down', 'I Wanna Be Your Hero', 'Ring Of Fire', things like that. Plus stuff that we recorded during the Hysteria sessions but just couldn't physically get on the record."
Will working without Mr Lange change the writing procedure, after all he gets involved in that too, rearranging a song completely if he feels it's necessary? (Rick) "Yeah, it will change slightly. There are going to be some songs on the new albums that he wrote with us anyway, so he'll be credited as a co-writer. There are a lot of ideas that we had for Hysteria but couldn't fit in. We'll work on them and update them a bit."

FORMULA X

With writing Rick says "There's no set formula for who writes the songs, if anybody comes up with an idea it gets used, nobody writes a song and says "this is my song and I don't want it changed, this is the way I hear it." Parts are always being changed around, as long as the majority of the band like what's happening, the yeas have it."
The toons they've got left over from the time of Hysteria include a ballad called 'Tonight', which is hotly tipped as a single. Joe reckons it's easily of the same standard as 'Love Bites', and that's why it had to be shelved last time round, you can only put one ballad like that on each album. There's also "a couple of tracks that we thought were good songs, but they were too mid tempo and we had a load of mid tempo songs. We took a few off and put 'Run Riot' or whatever on instead to up tempo it a bit. So we've got a lot of songs that weren't left off because they weren't good enough, they were left off because we just couldn't get eighty minutes worth of music on one record and we didn't want to do a double."
"Plus we've got five or six new songs we've been writing on the road, we'll piece them together once the tour's over. That'll be in August for an album that will hopefully be out by June next year. It'll have one side of material that people may have heard before and one side of it'll be brand new."

POSTERIOR

The working title for their next platter? Fancy you asking....Joe chuckles "Funnily enough, because we had all the B sides, flip sides, back sides of the single we were calling it 'Posterior'. Working title only, it won't be the official one."
Hysteria has finally sold more than Pyromania, world wide they're looking at nearly seven million records. Now that may sound like it should be a very large heap indeed of the folding stuff, but Lepp watchers will know they've not had the best of financial health. As Rick put it "Financially the last four years have been a complete disaster if you look at it from a business point of view. It's kinda righting itself, it obviously will do when you start selling that amount of records and the money does come in. At the moment I haven't seen any, I just keep getting told that the debt gets smaller!" So at least it's going the right way. "Definitely the right way, now we're just poor."
As opposed to being totally destitute? "Totally bankrupt, yeah! Maybe another seven million record sales we might start seeing some money."

Pics: Ross Halfin

TAX ATTACK

One of their past problems, and the reason in part for their not wallowing in oodles of dosh, was the tax situation here. They were hammered by the Inland Revenue under the old tax system, but all is now changed, does that mean they're going to move back here to live? There is a chance but "there wouldn't be much point anyway, because even if we lived in England we'd still go back to Wisseloord to record because it's a better studio than anything we've ever used in England. We prefer the studio so we're always going to record there." Then there are the interminable world tours, so they're not really going to be permanently based ANYWHERE.

TABLOID TURMOIL

Now given the band's relationship with the muckier side of the media, that's almost guaranteed to get some stick in the tabloids. Remember the grief they were given over Live Aid when Rick was still recuperating so they couldn't play? Anyway, there was one great story lately intimating that the band are heightist. A national daily suggested that Pete Willis was elbowed from the band because he was only five feet tall. Now, apart from the fact that this isn't accurate, "that's bullshit", Joe, it's hardly new(s) either. But then accurate and timely reporting of real events isn't their strong point. "They've had me being chased down the street by someone with a syringeful of Aids infected blood, and they've had me having an affair with Carol out of T'pau." The earth apparently moved for both of them, although Joe isn't sure how it happened "I was in America and she was in London so God knows how". He must give great phone!! Anyway, as has been well documented "When Pete left the band back in '82 it was for one reason and one reason only, he drank too much. We couldn't get on with him any more."
Anyway, Joe got back to the music and the Lepps future. "There's all sorts of plans up in the air, we want to get the in the round stage into Britain at some time, but it's only the NEC in Birmingham that can take it in England. We want to ship it over to do a show in Dublin, a show in England, a show in Paris, in Stockholm.... just so people can see in person what all the hullaballo is about. We've done two English tours on this album already, we won't be doing another. The most positive thing I can say is that there WILL be an album out next year. Thanks to our fans for keeping us in mind, we're there for them as much as they're there for us, and we'll always be British no matter what happens. We might sell more records in America but we're a British band at heart."

JO BAILEY & RAY BONICI

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L.A. GUNS

ALL GUNS BLAZING!

L.A. Guns are nasty.

They're loud, arrogant sons of bitches who aren't planning on winning any awards for politeness and shyness. They're out to rock. But don't just listen to me - here's guitarist Tracii.

"Well, it's a label," he shrugs. "We kinda act nasty."

You mean sexually? Nasty as in sleazy?

"Yeah....nasty!" he growls. "That about sums it up without going into detail. We're like the friendliest guys you could ever meet. But at the same time, we're really firm.. Like the last people we were on tour with was the Vinnie Vincent Invasion, and we just got thrown off that tour."

Really? Why?

"Well, how do I explain it? We were really cool until - well, what we did was beat the shit out of their road crew. But they deserved it. You know what they did? They pulled the power on us after the third song. So that's just not fair man. Not cool at all."

How many songs were you supposed to be doing?

"About twelve. We were right in the beginning of the set."

Why did they pull the plugs?

"Just because we were doing better business than they were. I guess Vinnie Vincent, he didn't like it or something. So they started treating us really bad."

I don't understand. How could you be doing better business, if you were on the same tour, in front of the same ticket buyers?

"UH, I mean as far as like T-shirt sales and stuff."

Oh, I see. It's strange, though, because I always found Vinnie to be a very sweet guy - he felt he had been so mistreated by Kiss, that I thought he would have a generous place in his heart for the underdog band.

"Oh, I think he's very bitter. Very bitter," says Tracii. "I know he is. We only lasted three days with him!. All the other bands we toured with treated us great."

"Iron Maiden treated us like we were kings. They were really nice. We were really nice to them in return, and gave them the respect they deserve. Ted Nugent was great to us too. We just got along with everybody really good, except Vinnie."

Nasty!

A little history: L.A. Guns are Tracii Guns (guitar), Kelly Nickels (bass). Steve Riley (drums) and Phil Lewis (vocals). Tracii was a founder member of Guns 'n Roses with W. Axl Rose, Kelly used to be in Faster Pussycat and Steve was recruited from shock-rockers W.A.S.P. - all rival bands from the West Coast!"

That's pretty incestuous, isn't it?

"Yeah," he laughs throatily, "it is a bit."

Do you think that in a way it has become essential that you grow out of each other's bands, each other's musicianship, before finally landing with the right family?.

"Yeah, especially, well I don't know what it was like in the Sixties and Seventies and everything, but today there is so much that goes into putting the right band together to appeal to everybody. It's a different thing, now."

"I think image is real important. The music has to be really focussed. It takes a while to really get the right formula, where everybody is really thinking the same. It took a while to get the right line-up for this band. But it is funny that everybody came from each other's bands.... ha,ha,ha.."

Sure, but I guess if you play rock 'n roll in Los Angeles, you are bound to have to play with someone's band just to get started. But explain to me in your own words how L.A. Guns have developed their own style that is different from , for example, Guns 'N Roses. Is it that you are a harder band?

"Yeah, really rough, really raw..... simple songs, really

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pic.:H.Fluchter

direct and to the point. Very formulated, you know. We want it to be very energetic, almost like a long haired punk rock band or something. Just pure attitude, that's what we're all about."

Would you be happy to see a song of yours go into the Top Forty?

Sex

"Well of course I'd be happy , it would be great to have Top Forty airplay. In Japan we've had the No 1 single for like 16 weeks. 'Sex Action' is big there, and it all has to do with MTV over there . We have heavy rotation on MTV in Japan..-

Have you ever been to Japan?

"No but we're touring there later this summer and we're huge over there already - I think a lot of it has to do with the fact that Phil (Lewis) was over there before with a band called Girl. They were really big over there and so was W.A.S.P. and Steve was in W.A.S.P.. So that has a lot to do with it."

It must be strange to be so successful abroad but not at home!

"Yeah, Over here, they won't touch us. We'll stay on Headbangers Ball until we go gold. Then it will be different. Gives you like.... ha, ha, ha.... a lot of faith in the media. huh?"

"I got to be honest with you though, Judy, here in America, I think, we are really earning our record sales. But MTV, its just like soooooo easy. I mean, if you're a rock 'n roll band, kids want rock'n roll ,so if they put you on MTV and you're playing rock 'n roll....."

They wouldn't care what the hell you were playing?

"Yeah, its like, shit, the only thing they're really playing on MTV as far as rock is Guns 'n Roses and White Lion. So great, yeah, they went gold, but if there was ten other bands on there right now, they'd all be double, triple, quadruple platinum too! It's the media."

"But we're earning every record we're selling....being out on the road and the little bit of airplay we get. And we got so little airplay, that to sell 500,000 albums is amazing! In the Seventies they didn't have MTV and stuff like that."

You're doing it the hard way, out on the road....

"Also , for the kind of band we are, you lose a little bit of your mystique when you appear in the Top Forty and stuff."

KILL

Some bands absolutely know they don't want that to happen. Nikki Sixx (Motley Crue) has absolutely told me he would shit if that happened to Motley. He may be lying to either himself or me, but he swears it would kill Motley's real, core audience.

"That's why we don't really release singles. We just put out videos. We won't sell singles."

You do not have a 45 rpm record out?

"No. And that's for that reason. Because you cannot have a Top Forty single if you don't have a single out, ha, ha, ha, ha....!"

Yeah, well that's for sure! So tell me about your new single, er....I mean, new video?

"Yeah, we have a new video coming out called 'Electric Gypsy." It's like 'Easy Rider' put into three and a half minutes, going through the desert. There's no girls in it or anything. We're just running around, getting run over by trains and stuff."

Oh! OK, are you starting to receive a little money for your labours now? I know that L.A. Guns is a band that was nearly starving in the beginning.

"Oh, yeah, we're getting some money. We get a salary."

Has that changed you, now you're becoming comfortable?

"You don't change. Everybody else changes. None of the guys in our band have. People around us change. We get treated so different now."

How do you feel about that?

"It just helps you find out who is phoney and who's not. It's funny. It really is. It's funny the way people get star struck. It's just funny, but you know, I love it! Thats the name of the game, isn't it?"

What is the very hardest part, for you personally?

"Um ...all the waiting."

Yeah, rock 'n wait!

"Yeah, there's a lot of waiting. That's the only thing, but you know, I practice a whole lot. I've played a long time. I've been playing since I was four years old. I never really thought I would be anything else, but I didn't know I would do this."

Did you get co-operation and morale support from your family and are they happy now?

"Sure I got support. My mom and dad are the proudest people in the world."

Are they in L.A. also?

"Yeah, my mom and I just bought this condo together, that I'm in out in the valley."

Oh, that's kinda sweet. Bad for the image. though!

Is anyone in the band married?

"Uh....ha,ha,ha...you have to ask the other guys in the band..."

Oh? OK.

"But I'm not."

Did you really say that you wanted to marry Brigitte Nielsen?

"Well, yeah, but she got married!"

Individually or as a band, do you have any kind of an attitude about drugs, alcohol or sex in the Eighties?

"I don't know a lot of other bands. I mean, the bands that I know are bands like us; Ratt ,Motley Crue, Guns 'N Roses, Poison.... for anybody to say that they don't know any drugs is crazy. You do. You don't mean to, but you do, because you're on a bus 12 hours a day and you gotta smoke pot or take downers just to sleep. It's crazy. Some of the guys drink a lot. We're not a druggie band. We don't promote drugs. But I think drugs....I mean, they have a use. They should not be abused, and I don't think we abuse them."

Do you need them or think you should use them for performing?

"Not for performing. We don't do any drugs when we're playing. That would hinder everything, especially for a band like us that is so physical and athletic on stage."

Is there anything I should say about the band's immediate future plans?

"It looks like we're going to do the Italian, the Italy part of Monsters Of Rock, which is about a week after the Donington show in England. I guess. They do like a tour, but they're rotating the opening act. One day it will be us, one day it will be Cinderella. And then we're going to stay in Europe with Kiss for about two weeks, and then we'll go to Japan for a tour."

Finally a few personal details. Tracii, how old are you?

"I'm twenty two"

Oh, a baby

"Yeah, I'm the baby in the band. I got thrown out of high school when I was fifteen."

My goodness, thrown off another tour, eh?

"Yeah, ha, ha, ha....off my high school tour! It was because I got into surfing, not because I got into music. I just cut school all the time. But then I started getting into lots of bands and stuff. So yeah, I've done a lot of stuff. And I've watched a lot of stuff too, which is real important."

Watched what?

"Well, I just watched what a lot of people did and learned from it. Like I watched Motley Crue go from being nothing to being huge, which was amazing! That was my big inspiration. I was lucky that I was there at that age. It helped. It was better than any school I could ever have gone to."

JUDY WIEDER

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NUCLEAR ASSAULT

SURVIVAL COURSE

Having been fairly critical of their recent 'Survive' release, I had doubts about volunteering to interview Danny Lilker. The condensed, tightly wound and often impenetrable thrashcore of N.A. doesn't appeal to me all that much. While less intense outfits like Death Angel seem to work with far more complex, spiralling and tricky ideas, the Assault blueprint seems to begin and end with the production of breathless, confining, claustrophobic riffing. They're like a whirlpool that's spinning in on itself, tighter and tighter, squeezing as much energy as possible into as small a space as possible. Most of the time it leaves me totally indifferent.

However, Danny Lilker is one of the most intelligent, articulate mouthpieces of the thrash genre. If anything, he's unrepresentative of the average thrash muso as he's not full of the typical mundane attitudes usually expressed by predictable, dreary thrashers of the meathead variety. Always thoughtful, prefacing every reply with an "hammm" that gives the impression that he does switch his brain on before he puts his mouth in gear, he's almost the opposite of everything his music represents for me. While N.A. sound like a dog chasing it's own tail faster and faster, going nowhere at high velocity, Lilker steps right ouside of the usual thrash dialogue with some perceptive and unusual views.

"I don't really listen to too much thrash metal, I really like VoiVod. They're not so much a thrash metal band, they're more strange. If I'm going to listen to thrash stuff I'm going to listen to the really intense stuff. I'm friends with a lot of these bands like Testament and Flotsam And Jetsam but I like really fast hardcore, so when I listen to thrash I listen to the really intense stuff like Kreator, Death, Sodom. I listen to a lot of different stuff like old Sabbath, Scorpions, The Cult, Faith No More, Red Hot Chili Peppers, a lot of old industrial stuff that Napalm Death have turned me on to."

I must admit, I wasn't expecting you to cite Europe and Bon Jovi as major influences. The only live outing I've caught being the Megadeth festival date at Leeds, I've only got the wall of sound, concrete metal performance of that date to judge on, aside from the various Under One Flag releases. When it comes to playing live, how do you manage to allow the fans freedom to slam or whatever, and satisfy the requirements of the often overzealous security.

"That can be a problem, that's what's so good about the smaller gigs, people can just go insane and there's no barricades so they can come up and dive as long as they get off quickly and don't step on any equipment. It's true that the bigger places you play the less control you have. But if they come up on stage and dive and get hurt, the club can get sued and you can't afford to run a club if it's getting sued all the time. So if you want to come up and dive and you get hurt, well you took that chance. If you want to know why next time there will be barricades and bouncers, that's why, so everyone has to co-operate."

MACHO METAL

One thing which has to be mentioned is that often, if there are women at thrash gigs, they're often unable to take part and enjoy the band because of the mindless violent behaviour of certain thrashers.

"I think that sucks, you know. Nobody should be scared to come down and see a show. It's true that it sometimes gets pretty wild in the pit, and you might get hurt if you don't keep your head down, but that's the problem with the pit. It's such a macho thing. Some people have a genuine good time, but some try to prove that they're tough guys. There are other places in the club to watch the band if you don't want to be totally active. Hang out in the back, stand on a chair or something."

So what are your views on 'macho metal' fans?

"It's just really stupid, that's all. It's like with sports, people get together and have to try and prove something. That just shows insecurity. Showing everybody how tough you are. I like people to just have a good time and not be pretentious or anything like that and every thing will be cool. there will always be macho people in every situation, and it's just a sign of insecurity if you have to go stalking around with a big mean expression on your face, being a tough guy. It's just a weakness."

But surely the music lends itself to such meathead displays of aggression?

"With our kind of music, when you're playing live, for us and for the crowd, it's a release for the anger and the energy. You should be able to get it out in the crowd without inflicting it on anybody else. When we play a good show it's just like sex, you're all sweaty and tired but you're really happy, you've got something off your chest. That's what it should be like. Sure we have really aggressive music and aggressive, angry lyrics, but it's not violent in a bad way, like you'd want to punch somebody in the face. You just run around get sweaty, cleanse yourself you know. You should leave O.K., not pissed off, you should have worked it out of your system. it's a positive expression of these strong emotions."

MORALITY

Are you a moral person, then?

"I just meant it as a figure of speech. I don't mean 'cleanse' like something cosmic or holy. There's hypocrites everywhere you know, like people in the hardcore scene who say they're open minded and hate metal bands, you know. I don't think we have any high moral fibre in the band, any holier than thou, puritanical attitudes. We don't have any religous or moral stand, so there's nothing to be hypocritical about."

So can you see far enough into the future, to some sort of post-Nuclear Assault career?

"Well, I love music, it's definitely what I was born with, I played piano when I was young. Music just seems to fit me, I want to stay in music. Whether it be playing or working in a studio, or production, I can't tell right now. I'd just like to

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stay in the music business."

How close are the band as a unit? Has signing to a major (I.R.S.) drawn you closer together as a reaction to the corporate industry, or has it given you the chance to put a bit of space between each other?

"Well, the bigger you get, the less responsibility you have, which is bad in a way. That's a prominent theme with our album, responsibility. It's good to have a road manager to take care of things, make the phone calls, but as you get more popular you have to be careful. You have to be guarded, make sure that no one's ripping people off and stuff like that. We just try to relax, but make sure the people who take care of things for you don't try to change things."

MATERIAL WORLD

What kind of material success have you seem through the band?

"Right now we've just clinched a merchandising deal, which is definitely helping. We're certainly not rich, but we're doing better than when we started. It's cool to be able to do what you want and be able to live off it too. There's just little things, like being able to have a C.D. player. I haven't been able to buy a car or anything like that, but you always have money to buy beer. We haven't got the money to buy fifty Marshall stacks."

Pics: Tony Mottram

When I saw the band play live, the onstage equipment did seem fairly minimal.

"I don't think we need,like some bands, twelve cabinets on stage just to look good. The ultimate for us would be to have two stacks each that work really well, and some backup stuff in case that breaks. Sure it looks nice to have 12,000 Marshalls on stage, but that's just an aesthetic thing. I just like watching a band that has a real good time, without being pretentious."

What would you define as 'pretentious'?

SURVIVALISTS

"To me it means when you're not being honest with yourself or the audience. As far as when you adopt a 'special attitude' and you're not being true. Taking an attitude to get some success, when you're not being true to your heart, that's what I'd define pretentious as."

As for the concept of 'Survive', and the whole nuclear obsession of the band. Where is it leading?

"Well 'Survive' is like a positive statement in a negative situation. It would be a grim struggle for survival, and you'd just have to keep forging ahead. Survive is pretty basic. Post nuclear war, desirable situations would be out of the question, that's the whole point to it. It wouldn't be a laid back situation, you wouldn't have leisure or anything like that. Nuclear war wouldn't be a desirable situation, it doesn't have anything to do with wanting to be in that situation. Definitely not desirable."

And the imagary that goes with it?

"Well the new cover just represents nuclear waste, nuclear power. The skull might look real evil, but the way I look at it, that's the evil of mankind. We've all got a skull in our heads, that's not evil from hell. It represents the greed and power that causes these situations in the first place."

I can't really claim any affinity with Danny's music. None the less, his observations on the disturbing growth in 'macho metal' fans can't be argued with. I await further developments, when the band tour alongside Slayer, with great interest.

MARK DAY

LIXX
debut album
out now
LOOSE ON YOU
Blast Furnace Records
LIXX ..... AT THE FRONT OF THE U.K. HOTLIST - M.H.
SUITABLY SLEAZY - M.H.
EXCELLENT DEBUT ALBUM - KERRANG
KERRANG KKKK¼ M.H. ••••
KICK ASS 001 DISTRIBUTED BY FAST FORWARD/CARTEL

Clues

1) Metal Yanks who Hail To England.
2) Metal bands in their own...
3) Edinburgh rockers who're Loose On You.
4) WASP's bestial love antics.
5) South of heaven live...
6) Geezer, Bill, Ozzy and Tony.
7) Ms. Dean, a Tony Mottram fave.
8) Eternal Nightmare thrashers from the Bay Area.
9) Metal Hammer's spooky cover star.

1 _____ ☐ ___
2 __ ☐ _____
3 ☐ _____
4 ☐ _____
5 ☐ _____
6 _____ ☐ _____
7 ___ ☐ _____
8 _____ ☐ ___
9 ☐ _____

O.K. kiddies, you know the score, it's the old 'not quite a crossword quiz'. All we want to know is the name of the band or song or whatever that's running vertically (up and down the way!) on the page. If you manage to work out a couple of the horizontal (across the way!) clues, it'll make it a damn sight easier for you, but remember, all we need to know is the word in them little old boxes! If you manage to guess on only a couple of clues, feel free to enter.

Slap the word on a postcard, to save you having to ask mummy for scissors to chop up your Hammer with, and add your own name and address (quite important, that bit!) and send it to...

METAL HAMMER QUIZ,
59 QUEENS GARDENS,
BAYSWATER,
LONDON W2 3HF

If you don't manage to mess that up, and your entry is the first one pulled out of the cavernous depths of Pete Makowski's underwear, you'll be the proud owner of whatever the mystery prize is this week (a choice pair of Makowski Y-fronts perhaps).

The lucky winner of the quiz which appeared in issue 14 is **ALASTDAIR DUNSMUIR of EAST KILBRIDE in SCOTLAND.**

The answer in that issue was **EUROPE** and for getting that correct and having his card picked out, a prize will be winging it's way to him.

Closing date
for our next Metal Hammer Quiz **is September 9th** and the Editor's decision is final.

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I HAVEN'T GOT MUCH SYMPATHY FOR NOISE AND MADNESS...

It's been 4 years, since the Texan quintet's debut LP BURNING STAR was released on Combat/Roadrunner, causing a medium-sized rumble in the underground. That's about as far as the general reactions went. It took 2 more years for the equally successful follow-up LP REMNANTS OF WAR to reach the shops. The delay was mainly due to a change in line-up, inadequate promotion by the record company (In this case Combat) - the usual reasons. The second album was far better than the first, but fate wasn't on Helstar's side. Again, it took 2 years for Helstar to come up with any new vinyl. ***"Rene Luna, our old drummer and Robert Trevino the second guitarist left the band in July '87 after we'd decided to move from Texas to California"*** **Larry Barragan the guitarist explained.** ***"We played a few gigs in L.A., sorted out a few contracts, recorded the third album, and have been living in Texas again for the last 2 months. It wasn't easy finding a replacement for Rene and Robert at the beginning. James our singer went back to Texas to check out a few musicians. He came back a few weeks later with Andre Corbin (guitar) and Frank Ferreira (drums). Frank had been considered as a replacement for Hector Pavin after the first LP, but at that point he couldn't join us for personal reasons. The current line-up is our third - and hopefully our last."***

HELSTAR

The first two Helstar albums were released on Combat, the third is available through Metal Blade. Why the change?
"We actually only signed a contract to release one album on Combat. We had an option on the second album; then we split from the company. Combat weren't prepared to invest any more money in the band than absolutely necessary. We don't regret having signed to Combat originally, but we're just much better off with Metal Blade. We get more promotion, distribution is better. at last things are looking up."
The new album is called A DISTANT THUNDER and was recorded in April/May in California with the help of producer Bill Metoyer. Although the production costs were just $ 1.000 (approx. the same budget as the two predecessors.), technically the disc is superior to BURNING STAR or REMNANTS OF WAR. Larry, of course agrees: *"A DISTANT THUNDER is ten times better than anything we've done to date. (In fact the record justifies the high expectations - the claim however that it is 10 times better than it's predecessors should be taken with a pinch of salt...) "The album is most easily comparible to REMNANTS OF WAR as far as the music and the lyrics are concerned, althought the individual harmonie shave turned out more complicated and classic. The opening track 'The King Is Dead' refers to William Shakespeare, and is probably one of our hardest tracks to date. My personal favourites are 'Abandon Ship', the longest song on the album', 'Genius Of Insanity', with the most complicated arrangement, 'Winds Of War', the only keyboard track on the album and 'The Whore Of Babylon', an instrumental, containing no chords, just riffs. We also recorded the Scorpions classic 'He's A Woman, She's A Man', - but not the way one would generally expect it. The arrangement was changed quite a lot. We recorded the track a lot faster, and even included a Mosh-part! The LP sounds a lot more dynamic, complex and hard, although we included accoustic guitars as well."*
The new album is definitly worth listening to - as are. The only question is, why Helstar have never managed to get further than the bottom rungs of the ladder of fame?
"One of the main reasons for that is Combat, because they never gave us the support we needed. At the same time, I have to admit that there are quite a few weaknesses on our first album. I don't like the sound of the guitar at all any more, and some of the song material is a bit dodgy too. These days there are only 2 tracks on the album that we play live, 'Towards The Unknown' and 'Dracula's Castle'. The second LP's alright, although we had quite a few difficulties in the studio because of the changes in line-up. Of course we're hoping that this LP will mean a forwards move - but all bands say that, don't they?..."
He's right. I've never met a band that hasn't made 'great improvements' with a new album. When you at last get around to listening to the album, you wonder what all the fuss was about. Things actually seem different with this really unusual band; DISTANT THUNDER is actually as good as Larry promises. And if you remember that Underground-metal is getting more and more publicity in some of the more open minded American trendsetting mags, they've gota good reason to be cheerful.
"It's about time that bands like Anthrax and Fates Warning became more accessable to the record buying public. I don't think that the popularity of bands like that depends on current trends too much. If you're good, you'll assert youself, thats been proven often enough in the past. Metallica are important pioneers in Underground metal, because they've made the major record companies prick up their ears. Nowadays you'll find harder, less commercial bands in the charts - and that's where I think bands like Helstar have got a chance to step in."
The market is beginning to widen, there's no question about it. There are still things about the whole scene that Larry would like to change:
"First and foremost the narrow-minded attitude of lots of thrash- and deathmetal fans, the kind of guys that are just into a particular type of band, although all the bands can do is play loud, fast and not much else. Music is art for me; I haven't got much sympathy for noise and madness."
I can imagine some of bands that Larry is thinking about. The guys and gals here at Metalhammer agree completely with Larry on this issue... well, at least some of do!

Götz Kühnemund

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U.K. SLEEZE

HELLO FROM THE GUTTER

Prime Movers In The U.K. Sleeze Scene

At club and rock disco level, the U.K. band scene hasn't been anywhere like this vibrant in a long time.
The leading lights of the sleeze rock movement (I'm very deliberately avoiding the word 'glam'), Wolfsbane (very unglam), Dogs D'Amour (scruff rock), Tigertailz (more than just glam), and The Quireboys (liggers metal) have all made it with only a minimal ammount of supporting 'name' outfits. They've built up a groundswell of support, a demand for themselves, that no major label can fake.
As the aforementioned quartet of bands have been covered recently in the Hammer, I've dug up a few outfits from the next wave of bands with the potential to hit the spotlight round the U.K.. But enough jawing from me though, on with the sleeze...

FIGHT FOR YOUR RIGHT TO PARTY

Marc Ama Chan, full time heartbreaker, part time guitar hero with GIN SLING, likes a party. Especially if it's not in his house.
"We're a party band, right, and we had a party after the gig we did at the Newcastle Riverside with Wolfsbane. I didn't want to have it, cause I'm a party guy right, but I live in a respectable neighbourhood, right? So I had to tell everyone to be quiet, and that's no way to behave when you're a party animal. If anybody's got a house with no neighbours next door I'll be the wildest man around! But my neighbour is a police man, I've got to be really careful!"
Is being based in Newcastle the ideal situation for Gin Sling? *"It's the London scene that breaks you, but we've had a couple of Marquee supports, Quireboys and Wolfsbane and they were great. Hopefully we'll get some more. We've got an L.P. coming out through Fast Forward, like the Lixx deal, in December. It's all up to us, we're going to do an outragous sleeve with lots of nude women, and lots of nude women and...lots of nude women."*
It just needs big, fat record company people in London to come up and look at Gin Sling. We need a couple of million pounds, come on, hand it over."
Like all good D.I.Y. bands, Gin Sling have already stuck out a single, 'Heartbreak'. On a shoestring budget.
"Well, we didn't say lets to a fantastic single, Def Leppard style. We just put a product out to let the kids know what we're about. We've got the general idea across, it was dead cheap, and we need these record companies to say 'sign these contracts' and we'll do it better."

So, one must ask, are you a guitar hero, or what?
*"Nah. Half the time I'm too pissed to play on stage, but I want to see people, even the prats at the back with their pints, to say 'f***, he's a bit of a loony'. When we started touring last year I was the only one going a bit crazy, but the rest of the guys have caught up with me, D.D., Jon, Mick, they're all crazy now."*
This, somehow I doubt. Crazy maybe, but there are few to equal Marc in the certifiably insane sweepstakes. For 'Geordie Oriental Party Sleeze metal', taste Gin Sling.

LIXX IT UP

Even further North than Gin Sling reside the Dundee/Edinburgh collaboration Lixx. Born out of the ashes of Circus Of Hell, which drummer Steevo describes as an outfit with *"No redeeming features what so ever"*, they laboured for a while with a guitarist who wasn't 100% into the Lixx concept before recruiting Edinburgh six stringer Nazz E. White.
"It's not fair to compare the two, because they both had totally different styles. How's that for diplomatic? I can't put the music in a nice wee box, if you look at the press we've had up till now we've been compared to everyone from Bon Jovi to Zodiac Mindwarp. I don't think we sound like any of them."
Not even a little touch of the Zodiac magic on tracks like 'Hot Shot'?
"Well, I think we sound a little bit like everything that everyone's said, but you can't finger any particular band.
Lixx, while trailing behind a little on the gigging front, have managed to throw a mini album, 'Loose On You', in the general direction of the record buying public. It's no million dollar production, but manages to capture a bundle of spirit and raw energy.
"We had no budget at all, just asking people for money, hoping they'd wait till we could pay them back. I'm proud of the album, but if we'd had more money I'm sure I'd be even happier."
Ultimately, I've got to say that Edinburgh isn't the ideal base for Lixx, compared to London, or even the Midlands.
"Well, for every one band based in London that's getting some publicity, what about every ten that aren't? We would quite happily relocate, but we're building it up quite nicely here. We're maybe bending the rules a little, not playing the game the London way, but just being part of it, doing something makes you feel great."
If you get the chance to check a Lixx show, you'll cop a load of one of the sleeziest intro tapes around, a slow 'n' bloozy cut from a Sylvian Sylvian (ex-New York Dolls) solo album.
"It's got sleeze appeal and it's a hip reference point I suppose. We're fed up with bands that use over blown, over dramatic tapes. We just want something a bit more intimate, it sums up the band quite well."
Though Lixx 'ain't glam' as the saying goes, the moment they decided to ditch the glamster gangster look might have been when they supported an aging cabaret line up of the Glitter Band, and had all their illusions shattered.
-*"They were fed up, cynical hacks. What a bubble burster that was. It was kinda sad. They didn't even have their two drummers or the star shaped guitar."*
Lixx are a bit less hyperactive

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than the likes of Gin Sling, so no 'party animal' rap from Steevo. All he will say is...

"We know what we can do. It's up to people to find out what for themselves."

SEX, BOOZE AND TATTOOS

Of any band in this feature, the TATTOOED LOVE BOYS are perhaps outfit with the highest profile, possibly even the highest hairstyles. The Tattooed Lovers have made quite an impression, not least over the name.

"It came from the B Side of a Pretenders single, and it's a name you don't forget whether you're intrigued or whether you hate it."

So sayeth chief Loveboy and Liqueur brother Mick Ransom. Well, so far everyone I've spoken to has mentioned how cool the scene is at the moment between the bands. Any dirty washing to air?

"They are telling the truth. From what I can see, there's a little core around us, Tigertailz, Quireboys, Wolfsbane, a few more, Soho Roses, Last Of The Teenage Idols, and everybody gets on really well, helping each other out, I've got to say that. Obviously there's competition, but no out and out rivalry."

The Loveboys' own foray into the world of vinyl came in the shape of a 12 incher, 'Why Waltz when You Can Rock 'n' Roll', complete with sleeve featuring the distinctive 'Tattoo' logo.

"It's still doing well, and now Razor Records have picked up on it it's getting out a bit further afield. To me classic singles are like old Mott The Hoople stuff, Kiss 'Rock 'n' Roll All Night'. A single is something that when you hear it on the radio, years later, you'll always relate it to what was going on at the time."

The Tatts could be said to have come from almost nowhere, could they not?

"The whole thing's been a steady upward movement really. For a band that's only been gigging a year we've got a fairly high profile."

To a certain extent, the Tatts were damn lucky to catch The Marquee when they did, now the 'best little pub in Soho' [(c) Nigel Quiremogg] has closed down.

"Well, it's only moving as you know. But the fact that the capacity is virtually doubling could hinder some of the bands. It was a nice size to go from the pubs into, but it's quite a jump now to sell out 700-800 capacity, as opposed to the 350-400 it was. Bands are just going to have to support for a bit longer. In the year that we've been gigging we've only supported twice the whole time, being in the right place at the right time. We didn't have to go through the support band blues. Though we haven't played any gigs bigger than Marquee scale."

As usual, we're looking for nice tags to stick on bands. For Mick there's only one label that need apply.

"Rock 'n' roll. Old rock 'n' roll has been quite an influence on what we do, and thats the mould of the stuff we're writing now, that's what we're working towards."

CRY TOUGH

Barnsley barnstormers CRY were once the victim of a rather harsh review by none other than myself in these very pages, where I gave them a fair bit of stick about the image which I felt didn't live up to the, singalong/drinkalong gutter rock anthems they seem to conjure up effortlessly. So I wasn't too suprised to find chief Cryer Dave Pearsall sounding a touch sceptical when I phoned him up to quiz him about Cry's current status.

"Well we've changed the image a bit, but not much. We're still basically the same. When you saw us live for the first time, what you heard and what you saw wasn't what you expected. You expected us to be glammier or trashier, but we're not into the Poison side of glam at all. We're more a street sort of band, the Guns 'n' Roses side of it, without the make up and that sort of stuff."

The two singles Cry've issued, the gutsy 'Party after Dark' and the quite wonderful 'Give Her an Ice Cream...And Watch Her Melt', remain two of my fave indie seven inchers yet. Not only that, but they didn't do the band any harm at all.

"Before the single in January we were basically like thousands of other bands playing small pubs for nothing and trying to grab gigs where ever we could. Now we get venues phoning us, and we can ask for money, where as before we couldn't ask for any thing. When we said we were 'Party Rock' people used to just snigger, but now that's changed."

The Cry material, despite being 'poppy' is played with a gritty, raunchy style that means you're never going to mistake it for 'pop'.

"That's the way I write. If I deliberatly try to write in another style it comes out false, and if I feel it's false the people watching are going to feel the same. The reaction I want people to get is the same one I got when I wrote it."

Unlike the majority of rough 'n' tumble frontmen Dave combines rabble rousing duties with handling an instrument, the bass. Surely a bit restricting?

"I accept the criticism. 2 or 3 months ago we took a break to audition bass players, but we've been together a long time, and to get someone else and expect them to fit in with the lads and the music was a bit much. We did one low key gig with a bass player and it didn't really work."

In true sleezeball style, the band have ditched their day jobs in the quest for a slice of success. The kind of commitment that's either going to spur them on that extra few yards in the right direction, or leave them looking rather stupid if it doesn't happen for them.

"I packed my job in at Christmas when we realised more work with the band was coming in. No regrets at all, I'm having a great time now. The first single sold 1,000 in about a year, but 'Give Her An Ice Cream...' sold 1,000 in three months, and now it's up to about 1,600."

The Cry attitude owes a lot more to good old punk ethics than L.A. pool side posturing does it not?

"Yeah, we're coming from a totally different angle. We've come through punk style bands. I started off doing Generation X cover versions, that's a lot of the attitude about not trying to be American when you're not. Doing what we know we can do in a small, sweaty club situation, meeting the people afterwards. If you like it, sign us, if you don't we're still going to play a club and fill it and have a good time."

NOTHIN' BUT A GOOD TIME

As you can all guess this is, just a quick glance at four acts that've happened to catch my attention. I couldn't even begin to list all the gutter rock acts crawling about at the moment, We're just checking out the tip of the sleeze mountain here, not scraping the bottom of the trash can.

This is music for people who go out on a friday night and party, not people who sit at home listening to the radio. The world is your oyster kiddies.

MARK DAY

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Readers' LETTERS

Dear Metal Hammer
Thanks for the Kiss fan mag. A couple of minor points.
1. You missed out one single in your discography,
'And Then She Kissed Me'/ 'Hooligan'/ 'Flaming Youth'.
2. The B Side of 'Love Gun' is actually 'Rocket Ride'.
3. The B Side of 'Radioactive' is 'When You Wish Upon A Star' (available in red vinyl with free mask when released.)
4. The B Side of 'Tears Are Following' is a live version of 'Heavens On Fire'
5. You also missed out the 'Killer/I Love It Loud' single.
Apart from this the fan mag was great.
Penfold (Ace is God!) Powell.
Well, Penfold, bit of a Kiss fan are we, or what? Thanks for the corrections to our Kiss lists.

To The Mighty Metal Hammer,
I just wanted to say that I've been a fan of your mag for two and a half years (ever since I've been into heavy metal). There is also something I would like to ask you. I've just moved from South Wales to Newcastle where I've never met one thrash metal fan to talk to or whatever else (???-letters Ed.) but I won't go into that. So would you please print my letter and address in your mag to see if I can find someone who is willing to write to me.
Where I have moved they are all pop posers, so if you will so dearly help me with this problem I will love you for ever more. Oh, by the way, please state that they must have long hair and be aged between 15-17.
If this fails I don't know what I'll do as I've tried writing to some Geordie moshers and had no reply,
yours faithfully,
Moshqueen
11 Belsay Ave.
Hazelrigg
Newcastle Upon Tyne
Well, what can I say? I'm sure there are more than a few moshing Geordies waiting to be discovered out there, if you look hard enough. Anyway, hope the postman delivers the goods in the form of a few letters.

METAL HAMMER,
Is your writer MARK DAY A TOTAL ASSHOLE OR WHAT?
I am referring to the KING DIAMOND review in issue number 13. Not being the greatest KING DIAMOND fan myself (ALTHOUGH I HAVE FOLLOWED HIS CAREER SINCE THE EARLY MERCIFUL FATE DAYS) I found his new L.P. 'THEM' to be a totally eargasmic package. A well written, epic horror story and excellent musicianship make this the KING DIAMOND L.P. as far as the KING VOCALS on this vinyl outing, MARK forgot to mention the fact that KING changes his voice a multitude of times in order to effectively portray the characters in the story. Can MARK truly say that the vocals are not diverse in comparison to other KING DIAMOND or Merciful Fate releases? Just because he doesn't happen to like KING DIAMOND'S stage gear most likely it would be all right if it was ALICE COOPER right? please remember one thing. Some intelligent METAL fans do read your magazine and like to use it as a source of relevant information and with spineless, unobjective 'HACKS' like MARK DAY credibility could become very questionable.
THANKS FOR LISTENING
George Grant
Somewhere In England

DEAR METAL HAMMER,
I'm looking for an attractive blonde or brunette or any girl who's into SAXON, MAIDEN, AC/DC, WARLOCK, PRIEST, MARILLION, W.A.S.P., DOKKEN, BONFIRE, FREE, MOTLEY CRUE, POISON, MOTORHEAD OR ANYTHING ELSE. I'M feeling down at the moment, but I'm going to DONINGTON 1988.
I like playing pool, weight training, drinking and generally having fun.
YOURS SINCERELY
SHAUN KIRK 20,
EXMOUTH,
DEVON

SIR,
I am extremely concerned at the continued obsession with satanism, death, violence and sexual perversion in the lyrics of many heavy metal songs and the emphasis on brutality and cruelty. The music also seems to be degenerating rapidly into an inhuman maelstrom of angst and most bands now alas sound like machines designed to deaden all Man's finest emotions and feelings.
Unless this trend is halted we could soon find ourselves with a race of beings part robot and part cave man, our two thousand year old civilisation degenerating in to a New Age of barbarism made all the more evil by the lights of perverted science. How many other readers share my concern?
RAYMOND WINDSOR,
Walthamstow, London.

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ON TOUR

BON'S BACK!
You've waited long enough! Here are all the details you need to ensure that you get to see Bon Jovi when they tour the U.K. at the end of the year.

Full tour dates as follows:
October
31st Dublin R.D.S.,
December
3rd Glasgow S.E.C.C.,
5th/6th Birmingham N.E.C.,
8th/9th/12th/13th
London Wembley Arena.
Tickets for all shows except Dublin go on sale on 9th August and are priced at £12.50 and £11.50.
Tickets for the Dublin show will go on sale on 20th August and are priced at £14.00 which includes 50p booking fee; they are available from HMV, Golden Discs and Making Tracks (Belfast).
Tickets for the Glasgow show are available from Just The Ticket (Glasgow), Virgin (Edinburgh and Glasgow), Grouchos (Dundee) and all usual TOCTA agents (subject to booking fee); or by post from Bon Jovi Box Office, P.O. Box 180, Head Post Office, Edinburgh (allow 50p per ticket booking fee and enclose an s.a.e.); or through the Credit Card Hotline (tel. no. 031 226 2295, open 10.30 a.m. to 6.00 p.m. - subject to one pound booking fee).
Tickets for the Birmingham shows are available from the N.E.C. Box Office; or through the Credit Card Hotline (tel. no. 021 780 4133); and all usual agents.
Tickets for the Wembley shows are available from the Wembley Box Office; or by post from MAC Promotions, P.O. Box 2, London W6 0LQ (add 50p per ticket booking fee, make cheques payable to MAC Promotions and enclose an s.a.e.); and all usual agents.

TATTOED TOUR
Razor Records have signed the Tattooed Love Boys and have re-released their 12'' E.P. 'Why Waltz When You Can Rock 'n' Roll'. To promote the release, the band will playing a string of U.K. dates:
September
3rd Nottingham Mardi Gras,
6th Tufnell Park
Hubbins Rock Club,
16th New Cross Hard Club,
28th Worcester Images and
October
8th Edinburgh Hard Rock Cafe.

BRUM BLAST!
Birmingham's Edwards No. 8 are planning a three day festival for 26th, 27th and 28th December which should enliven the traditionally dull period between Christmas and New Year. The organisers aim to showcase the better British club acts and claim that an event of this nature has never been attempted on this kind of scale before. Doors will open at 11 a.m. for each day's event and will close again at around 2 a.m. the following morning. Every day will feature two co-headliners and a special guest act. The organisers are still working on the complete billing, but have announced the following daily line-ups:
December 26th:
Tigertailz and Dogs d'Amour (headliners), True Grit (special guests), Tattooed Loveboys, Ark, Cry, Kraze, Pure Instinct, Libertine Lips, plus another unconfirmed act.
December 27th:
The Quireboys and The Grip (headliners), Marshall Law (special guests), Belladonna, Excalibur, Mean Streak, Slow Burner, Bajjon, Larrikin, plus another unconfirmed act.
December 28th:
Virus and Acid Reign (headliners), Lawnmower Death (special guests), Holosade, Toranaga, Prolapse, Metal Messiah, Reprisal and two other unconfirmed acts.
Ticket prices are £12 for a three day advance ticket, £5 for a daily advance ticket and £7 per day on the door. Cheques should be made payable to Edwards No. 8 and sent with an s.a.e. to Edwards No. 8, 1st Floor, Royd House, Suffolk Place,
Birmingham, B1 1LR.

'FIRE WARNING
Speaking of Edwards No. 8, German rockers **Bonfire** will be playing a gig there on Friday 26th August to warm up for their appearance at Reading Festival the following day.

EXTRA JUSTICE
Metallica's first show at Edinburgh Playhouse on 24th September is now sold out and a second show has been added on 25th.

Trixx are playing the Royal Standard, Walthamstow, on 2nd September.

MACC ATTACK
The Macc Lads are embarking on a mammouth U.K. tour, which will last from now until Christmas, supporting the release of their live album, 'Live in Leeds (The Who?)'. The dates for September are 2nd/3rd Coventry General Wolfe, 7th Scarborough Salisbury Inn, 10th Birkenhead Stairways, 17th Retford Porterhouse and 22nd Deeside Tivoli.

SCHOOL'S IN
In addition to playing traditional evening shows on their autumn club tour, **Little Angels** will be performing lunchtime sets at local schools and leading a rock'n'roll seminar for pupils in the afternoon. Lead singer Toby said, ''We regularly play at our old school in Scarbrough and thought we'd extend this idea on the tour so that kids who can't get into the clubs can at least see us in their lunch break.'' Dates for clubs and schools are September 8th Aberdeen Venue and The Dyke Academy, 9th Glasgow Venue and Holyrood Secondary, 10th Edinburgh Venue, 11th Newcastle Riverside and Kenton Comp. School, 13th Leeds Astoria and Roundhay School, 14th Manchester International, 15th Scunthorpe Baths, 16th Leicester University, 17th Nottingham Mardi Gras, 19th Sheffield Limit Club, 20th York Arts Centre and Huntingdon School, 21st York Arts Centre and Scalby School in Scarborough, 22nd Ipswich I.C.C., 23rd London Marquee, 24th Birkenhead Stairways and 29th Buckley Tivolis and Elfred School. The band expect to confirm appearances at more schools when they return from their summer holidays.

TERRAPLANE are playing a special show at the New Marquee in London's Charing Cross Road, on Thursday, September 8 The band, featuring Danny Bowes (vocals) and Luke Morley (guitar) are being augmented by a keyboard player, and the gig will be a showcase for the band before signing to a major US label. They have been recording in London recently with Andy Taylor (ex Duran Duran) producing.

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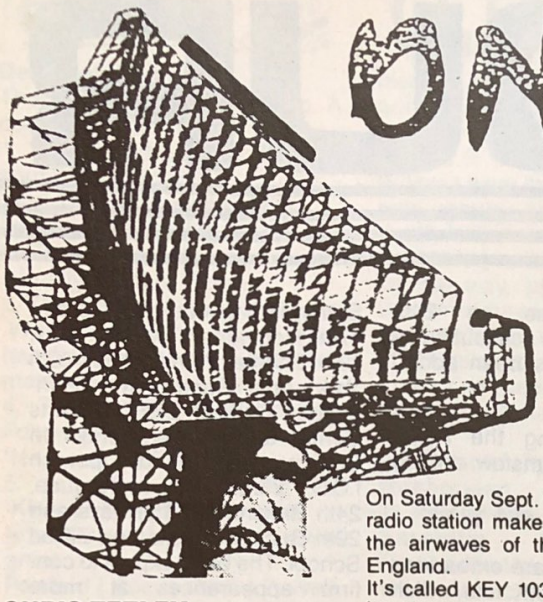
ON THE AIR



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1. BRITTON
Rock Hard (TSR)
2. WINGER
Winger (Atlantic)
3. BANSHEE
Cry In The Night (Metal Blade)
4. BATFISH BOYS
Batfish Brew (GWR)
5. PANDEMONIUM
The Kill (Metal Blade)

On Saturday Sept. 3rd a brand new radio station makes it's debut over the airwaves of the Northwest of England.
It's called KEY 103 - (broadcasting in stereo on FM103).
The station is a subsidiary of Piccadilly Radio, and is geared for the Uppercrust market, concentrating on rock-music based programmes. Neither Top 40 singles, golden oldies, sport or kiddies shows will be featured.
The station's I.D. is MUSIC, NOT CHAT.
The disc-jockeys have been asked to keep their chat down to a minimum and "let the music do the talking".
Chris Tetley's show will be called 'The Chris Tetley Experience' and goes out every Saturday - 5 in the evening 'til 7.

MCP Presents

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Available from B/O Tel: 021-780 4133 (Credit Cards accepted).
Or by postal application to: MAGNUM B/O, NEC Birmingham B40 1NT. Enclose cheque/PO made payable to NEC MAGNUM with SAE and allow 50p booking fee per ticket. Or by personal application from: Odeon Theatre, Ticket Shop Birmingham, Lotus Records Stafford, Mike Lloyd Megastores Newcastle & Hanley, Piccadilly Records Manchester, TLCA Liverpool, Cavendish Travel Leeds & Sheffield, Way Ahead Derby & Nottingham, Town Hall Leicester, Poster Place Coventry, Information Centre Oxford and Virgin Bristol.

HAMMERSMITH ODEON THEATRE
MON/TUES 19th/20th DECEMBER 7.30 pm
Tickets: £8.00, £7.00
Available from B/O Tel: 01-748 4081, LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Open All Hours and Stargreen (Subject to a booking fee).

BRIAN PITHERS
RADIO 210
Reading
102.9 FM and 210 Metres MW
"The Rock Show"
Fridays 8.00 - 10.30pm

1. HELLOWEEN
Dr. Stein! (Noise Single)
2. FATES WARNING
Night On Brocken (Roadrunner)
3. SAMSON
And There It Is (Metal Masters)
4. SHOUT
It Won't Be Long (MFN)
5. ARMORED SAINT
Saints Will Conquer - (Roadrunner)

As well as a chat with Helloween from Donington, look out for something extra as they hold a special party in West Berlin to launch thousands of balloons into the East. And talking of Donington, we'll also be conversing with Iron Maiden (cheers Terri) and there's hopes of a few words with the magician Steve Vai. As this year's Reading Festival live show approaches which I'll be co-comparing this year, (just to confuse that will be on the Saturday night) we're hoping Lemmy will be with us (unless America beckons) and the sleuths are attempting to track down Meatloaf for his participation.
Amongst all this brilliant stuff we'll also be talking to Cinderella's Tom Keifer and live over the transatlantic phone to Britny Fox. If that's not enough, there's definitely going to be more with one of the best unsigned American bands - New York and possibly also with Megadeth. Pretty good eh - so you know what they say, if you can't beat 'em, join 'em - FRIDAY NIGHTS 102.9FM AND 210 METRES MW.

TOM RUSSELL
RADIO CLYDE
Glasgow
102.5 FM
"Tom Russell's Rock Show"
Every Friday at Midnight

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2. SHOUT
3. NIGHT ON CARNABY St.
4. DEATH ANGEL
5. BRITNY FOX

ALAN FREEMAN
CAPITAL RADIO
London
95.8 FM
"The Rock Show"
Sundays 7.30 - 9.00pm

1. VOW WOW
Rock Me Now
2. WHITE LION
Hungry
3. HERETIC
The Search
4. GUNS'N'ROSES
Sweet Child Of Mine
5. KINGDOM COME
What Love Can Be
6. YNGWIE J. MALMSTEEN
Crystal Ball
7. JOHN ANDERSON
Top Of The World

PAUL ANTHONY
SIGNAL RADIO
Stoke-On-Trent
257 MW/1170 KHz/102.6FM
"Rocking The UK"
Fridays 7.00 - 9.00pm

1. WINGER
Winger (Atlantic)
2. STAGE DOLLS
Stage Dolls (POLYDOR IMPORT)
3. USI
3 Tracks Demo
4. MÖTLEY CRÜE
Raw Tracks (Elektra Jap Import)
5. D'MOLLS
D'MOLLS (Atlantic)

ROCKIN'THE U.K.Has interviews coming up with METALLICA, MICHAEL BOLTON, JOE SATRIANI, and newly discovered U.S. LADYKILLER, LAUREN SMOKEN. There's also a look at the 'DONNINGTON HIGHLIGHTS', and reports from the READING FESTIVAL, along with SIGNALS GREAT SUMMER give away, where PAUL will be clearing out the infamous prize cupboard of albums, videos and t-shirts etc.

JOEL CHAMBON
RADIO VAL
Mennecy - FRANCE
95 FM STEREO
"Le Jour Du Saigneur"
Mondays 8.00 - 10.00pm

1. GREG HOWE
(Road runner)
2. THE ANGELS
Liveline (Mushroom Records)
3. VIOLENCE
Eternal Mightmare (Mechanic)
4. UFO
Ain't Misbehavin (FM Revovler)
5. METAL MC
Born to Party
(Synthicide Records/Enigma)

ROBERT BELLMAN
SGTR FM
105.7FM
Mount Gambier - Australia
"Knights Of Wine And Roses"
Friday nights 10.00pm - 1.00am

1. MEGADEATH
So Far So Good So What
2. JUDAS PRIEST
Ram It Down-
3. NOTHING SACRED
Let Us Prey
4. ACE FREHLEY
Second Sighting
5. POISON
Open Up And Say... Ahh

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'IN THEIR OWN WORDS'

In their five year career the fortunes of Cinderella have been as colourful as the adventures of the fairytale character of the same name. Originally discovered by Kiss's Gene Simmons and later befriended by New Jersey's finest, Bon Jovi, the band took the hard road of touring the East Coast clubs, eventually making big name stadium supports in the USA.

Cinderella

In Japan the fans immediately took Cinderella to their hearts and successive visits to the Orient coupled with their one-off appearance at Castle Donington Monsters Of Rock in the summer of 1987 finally put singer, bassist, guitarist and drummer in neon lights. With the release of the second LP 'Long Cold Winter' Cinderella have now proved themselves to be a truly great band capable of delivering some of the finest hard rock music in the business..
Tom Keiffer took a day off relaxing from the current US tour where they are supporting Judas Priest to tell Jane Wallace everything about 'Long Cold Winter'..

BAD SEAMSTRESS BLUES/ FALLING APART AT THE SEAMS

"The song is in two parts, 'Bad Seamstress Blues' is the intro to 'Falling Apart At The Seams'. It was written in an open G tuning, and played on the slide guitar. I had a connection that I wanted to express in the song y'know like coming from an old style blues tune, and I transformed it into a rock 'n roll number. I think it works real well . It's my favourite track on the album.".

GYPSY ROAD

"I wrote that tune on the road on our first tour. The meaning is there for anyone who has a particular lifestyle that they're committed to. It especially has meaning for people like me who live the rock 'n roll lifestyle, it's about my lifestyle if you like. The message here is - Be committed- stick with it- if it's your way- stay with it. Like with Cinderella we've been together five years, nearly six and we've been through a lot of times , some good some bad- but we've seen it through."

DON'T KNOW WHAT YOU'VE GOT 'TILL IT'S GONE

"Well, this one is sort of self-explanatory. Everyone feels that sometimes don't they? It can apply to money but also to relationships; it's about a lot of things. Money is not the main thing in life to me - I'm in a band because I like to play music. But I'm sure a lot of people can relate this song to things in their lives."

THE LAST MILE

"I wrote it in Japan at the end of fourteen months solid touring. The last two weeks over there were difficult and I felt that somehow I had to find the strength to carry on. When you feel run down, with too many miles behind you. That sort of feeling inspired the lyrics. It's not performing that's a problem it's the TRAVELLING that gets you down. Actually I've now learned to save my energy just so I can give my best for the show.".

SECOND WIND

"This is all about being able to tackle anything - whatever life throws at you. Taking a deep breath and getting your shit back together. This isn't something I've developed it's an attitude that I've always had, I've always been that way. What it's about is being a survivor... like everyone has times when they're completely done. But you've gotta keep on going."

LONG COLD WINTER

"It's the title track and it's kind of representative of the whole album. Basically it's a blues track, but British blues. Inspired by bands like Humble Pie and Led Zeppelin. I listened a lot to them before I formed Cinderella. And the lyrics? They're about someone you love."

IF YOU DON'T LIKE IT

"I co-wrote the song with Eric Brittingham. It's just what it says "If you don't like it....then **** you!" People are always trying to tell you what to do. Like the PMRC over here - they're trying to crack down on rock music and stop it. The song though, is about more than just that. It's much bigger. About an attitude in general."

COMING HOME

"I wrote this on the road. It's a love song. I wrote it for my wife. We've been married a year and a half now and yes, the relationship gives me a lot of strength. All the strength I need."

FIRE AND ICE

"It's hard to say anything about this one. I don't really know what it's about because I don't like this song and I definitely did not want it on the album, but everyone else did so I gave in.
Maybe it's a bit to do with enviromental issues. Like right now I'm very concerned about all this rubbish that's being washed up on the New Jersey shoreline. There are these guys who're illegally dumping stuff like hypodermic syringes and hospital waste. It's disgusting. When you go down to Mexico and Florida and you see the colour of the water it's incredible. Actually we have introduced more environmental stuff into the videos lately, to give it something different, over and above the usual brightly lit performance piece."

TAKE ME BACK

"I'm not old. Not very old anyway! But even so everyone has times in their lives, when they want to look back, to go back even, to a time when they were young. Y'know when you are young, you want to get older, but sometimes it would be good to go back to a time when you had less responsibility and things were more simple and carefree. I had a good childhood and I've got lot of good memories."

JANE WALLACE

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METAL HAMMER

Makes Dreams Come True!

MH READERS FLY TO NEW YORK TO MEET JUDAS PRIEST

Exclusive Report By Competition Winners
Pictures by Tony Mottram

It was the trip of a life time when two eager young Metal Hammer readers were whisked off to America to see and meet their idols, Judas Priest. Jon Luxton (22) of Torquay in Devon and David Walker (20) of Hollingwood, Chesterfield, Derbyshire, were the lucky winners of our sensational Judas Priest competition, launched last April.

They couldn't believe their ears when MH editor Chris Welch called them at home and said: ''Do you remember that contest you entered...you've won!'' It was the start of a great adventure, culminating with Jon and Dave seeing heavy metal's hottest band play in concert at Meadowlands, New Jersey on Friday, 29 July, a date that will live in their memories.

There were so many highlights... a sight seeing trip to see the wonders of New York City, with Jon and Tony escorted by tour guide TONY MOTTRAM; seeing the show and meeting ROB HALFORD and the rest of the band, and bumping into Ian Gillan. The flight itself was an experience for the boys who had never been abroad or on a Jumbo jet before.

On their return they were full of praise for JUDAS PRIEST and Metal Hammer, and we asked them to write their own personal accounts of the trip, together with their visual scrapbook of pictures.

There was drama too, when it was realised neither winners had passports or the necessary visas, and there began a frantic process by Trinifold Travel to obtain the documentation in time. And at the end of the trip Tony Mottram suffered the loss of his cameras, left in the back of a New York taxi cab, which drove off at speed with his precious belongings. But as Jayne Andrews of the Judas Priest management company said later 'It was wonderful to see the expression on the boys' faces when they finally met Judas Priest.''

Metal Hammer would like to thank Jayne Andrews, Judas Priest manager Bill Curbishly who made it all possible by his generosity, and to Ernie and Dave at Trinifold Travel for their tireless efforts to get the prize winners airborne.

So here are the prize winner's reports, in their own words.

JON LUXTON'S STORY
The Time Of Our Lives!

The time was 9 pm on a sticky Friday evening and I was backstage at the massive Brendan Byrne Arena in Meadowlands New Jersey. The building had that modern clean feel you associate with such a complex. The air conditioning cooled the air, but inside I was burning up. My heart was pounding at the thought of who was actuallyon the other side of the dressing room, Messrs Halford, Downing, Tipton, Hill and Holland.

The adrenalin was pumping and I was floating on a sea of expectation. I wasn't dreaming but I was certainly in another world...of rock'n'roll! It seemed so far back in time, that evening when I came home from another boring day at the office. Shoes off, leaning back in the armchair with a drink and a cry of ''What's for tea?''

''Tea! Tea? You are going to America! Chris Welch from Metal Hammer has just 'phoned to say you've won the Priest competition.'' (Even my mum calls 'em Priest!).

It didn't sink in for days. I'd seen them six times on their UK tour but this was the big one, like nothing before, to see the hardest of hard core acts in The Big Apple. I tried to tell my mates but no one believed me! I needed a passport and a visa, I had two weeks - hey, this is rock'n' roll! I had my instructions to meet Dave Walker, the other winner, and Tony Mottram, Metal Hammer photographer and part time Steve Harris look alike who was to accompany us at Heathrow on Thursday July 28.

(They were due to meet at 4pm and Jon left by coach from Torquay suffering traffic jams and the consequences of too much alcohol the night before. The flight took seven hours).

We landed at John F.Kennedy airport and got through customs. (''English with long hair, hey are you in a band?'') We waited for our driver to fetch the car. The heat was overpowering then came a huge grey stretched Lincoln limo, bigger than my house! My ego went up to 12 on a scale of 10 as we got in. In true metal style we trashed it. Well we accidentally broke the stopper off a decanter, but that's close enough for us!

(The boys checked into the luxury UN Plaza Hotel).

We met the gorgous Jayne Andrews from Priest's management company who would take care of us (if only...!) She advised us to get an early night, so we promptly hit the New York bars. We ended up in Greenwich Village which offered as much free beer as we could drink. Pity I'm a Vodka man!

(Back in the hotel the boys discovered in their 37th floor hotel room a porn station on their 30 or so TV channels which caused much hilarity). I went to sleep to dream about Ms. Andrews's miniskirt, there wasn't much of it to dream about, but I only had a couple of hours anyway! (After breakfast the boys went on a whistle stop tour of Manhattan including Broadway, the Hard Rock Cafe, Radio City, Washington Arch, the World Trade Centre Twin Towers, and the Empire State building). From the top we could see the Statue of Liberty. The atmosphere was very humid and we returned to the hotel for a shower.

The car came at 6pm to take us to the show, but halfway through the journey the car broke down spewing out oil. We flagged down a taxi and got to the arena just in time for the opening act... Cinderella!

CINDERELLA

The laid back strains of ''Bad Seamstress Blues'' wafted through the speakers and we were off. Cinderella were on home turf and knew it, strutting

Pics: Tony Mottram

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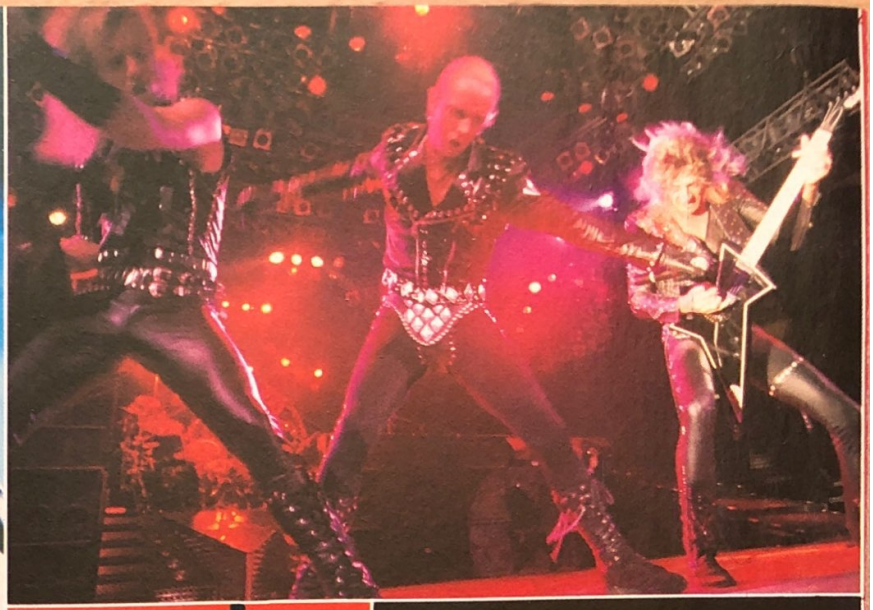

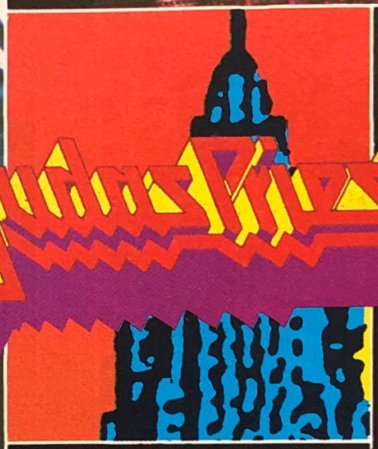

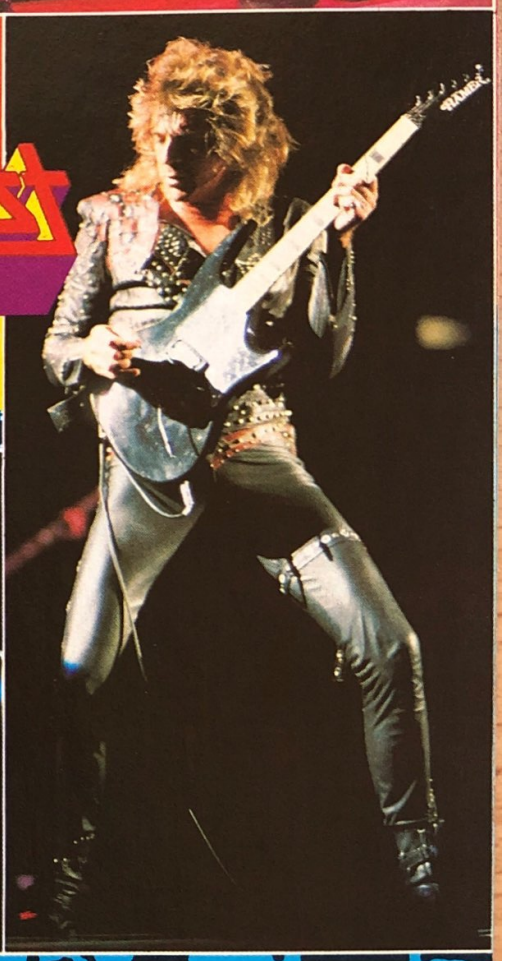

around with the crowd's reaction worthy of a headlining act. The sound was bluesy with a real dirty feel. They made the most of the headliner's generous allocation of space and lights. Songs from "Long Cold Winter" album came over the strongest, "Falling Apart At The Seams", "Gypsy Road" and the Zeppelin tinged title track were great. These were mixed in with favourites from the debut album such as "Night Songs" and the crowd pleaser "Nobody's Fool". Tom Keifer controlled the show but we could have done without the guitar and drum solos. Leave that until you are headlining boys!

At the end of the set we rejoined Tony who gave us our backstage passes. This was the moment we had been waiting for. We made our way to the dressing room area. As we were waiting I collected my thoughts. "This is the greatest day in my life - enjoy it!" I was snapped out of my reverie as we were shown into the hospitality area. One by one the various members appeared and greeted us as if we were old friends. (K. K. Downing even remembered me from the UK tour). We posed for pictures and were given an abundance of Priest goodies (I'll never need to buy another T shirt for the rest of my life!). Unfortunately Priest had to be whisked away to prepare to take the stage. Under US law they would face a $ 8,000 fine if they overran their allotted time.

We rushed to our seats in time for the start. The Meadowlands reaction was deafening. If Cinderella had thought their reaction had been great then they should have been around as the lights dimmed for the entrance of JUDAS PRIEST. The roar of the 16,000 metal maniacs almost drowned out "The Hellion" intro. And then they emerged from the darkness, Tipton and Downing, riffing furiously and above them Rob Halford "MG" himself, suspended in a cage high above the stage like the "Armour Plated Raging Beast" that he is, then lowered to the sea of amps below.

From "Electric Eye" onwards there was no letting up of the metal onslaught. Every song was a "favourite" like "Breaking The Law" and "Metal Gods" with Rob doing robotic movements. The older songs included "Sinner" and "Beyond The Realms Of Death". The latter produced the customary outbreak of lighters as a sign of respect. The "Ram It Down" material blended in as if it had been in the set for years.

Scanned with CamScanner

The set was the same as the UK tour except for the inclusion of "Turbo Lover" which was heralded by towers of flame either side of the stage, singeing the hair of everyone in the front rows! Cascades of sparks spurted whenever a song, such as "Ripper" and "Victim O Changes" reached its climax.
The twin axe - duelling of K.K.Downing and Gelnn Tipton re-emphasised just how far ahead of the competiton they are. Centre stage stood Rob Halford, a law unto himself, living every second of every song, hitting every note spot on, cavorting and dancing like a Metal Michael Jackson!

Priest came back for three encores, the Harley Davidson was wheeled out and the show ended with fireworks with Rob firing from a rocket launcher at the top of the stack.
As the New Jersey crowd dispersed, over whelmed by what had happened we made our way backstage once more. We chatted to various members of the tour management and road crew, congratulating them on the superb lighting and effects.

Then the band re-emerged and chatted to us, together with a back up team of fans and quite a few members of other bands including Ian Gillan and Roger Glover. After lots of pictures and autographs, we had a car ready to take us back to the hotel. However that wasn't the end. Our driver was quite prepared to show us the seedier sights of the city. It must have made a change change to drive around three down to earth rockers like us, than the usual upper class twits he was lumbered with! As we went into a few clubs, the driver waited outside for us!

Sometime near day break we got back to our hotel and to and behold who should walk into the lobby but K. K. Downing who told us he had just come back from a club where Glen Tipton, Ian Gillan, Roger Glover and Cheap - Trick were jamming. (Somewhere in New York a club needs a new roof!) He was carrying some designer tennis gear Biorn Borg had given him. He made sure we had had a good time and was extremely friendly, as the whole band had been.
Jon and Dave had only an hour's sleep before a car came to take them back to the airport. They arrived home at 9.40 pm but Jon had a further six hour journey back to Devon.
As we parted, Dave and myself knew we had experienced something that will never happen again, or be equalled in our lives. What a thought, and for that we have Metal Hammer, Rob, Ken, Glenn, Ian and Dave to thank, for they are the true Metal Gods.

DAVE WALKER'S STORY

I study at Derby Lonsdale college, a million dreams away from New York City. My chosen subject is biology. We scientists deal with reality and above all facts. Fact was that I, Dave Walker, Judas Priest devotee and Metal Hammer reader extraordinaire was holding a one way ticket to Nowheresville!
I had reached the ripe age of 20 and 11 of those years had been dedicated to Judas Priest. At the age of nine I heard the classic "Sad Wings Of Destiny" album and have never looked back as they say.
It was at college where the seeds of what would become the realisation of ambition were sown. I was leafing through a copy of Metal Hammer. It looked good as always and it included the most fantastic competition. Here was a chance to see Judas Priest lay waste to New York city. So the last few pennies of my weekly grant allowance were duly spent on Metal Hammer and in return I had bought a dream.
David entered the contest and in the meantime saw Priest play at Manchester and Sheffield on their UK tour. Then on July 7 he recieved our 'phone call.
The voice on the 'phone was lilting and soft and gave me a false sense of security. "Hello, this is Chris Welch from Metal Hammer." I started shaking, I went numb. My eleven year love affair with Judas Priest was about to reach an earth shattering climax! (Steady on, Ed). The dream was a reality. The ensueing weeks were met with great excitement and anxiety. I hadn't got a passport, having never been abroad before. It was a nail biting time. We had less than three weeks to obtained passports and visas but to his credit Chris smoothed things out perfectly.
I met our guide to New York at Heathrow on July 28 at 1600 hours. His name was Tony Mottram. I couldn't miss him really. He looked like Steve Harris' twin brother (only kidding Tony!).
They boarded flight 103 Pan Am to America and on the way Dave caught a rare glimpse of Greenland through the clouds before arriving at JFK at 21.00 local time. Soon they were in the limo complete with TV, phone and drinks cabinet.
Says Dave: Excitable and in awe we were whisked through Queens Borough, across the East River and glided effortlessly into the heart of New York City - Manhattan. Our hotel the U.N. Plaza was situated along First Avenue in Midtown; it was a monster, bible black and shimmering.
The room was on the 37th Floor, giving us a wicked panorama of lower midtown and downtown Manhattan.
From there we took one of the famous New York yellow cabs to Tony's hotel, the Omni Park. Then cruised out to taste the Big Apple. We took in an Irish Bar round 42nd street, which sold Bass beer, believe it or not, then a rock bar where the juke box played 'Englishman In New York' by Sting. Nothing could have been truer. We got drunk...well you've gotta live the dream.
We hiked round some backstreets, seeing a multitude of people out to make a fast buck; traders littering the pavements with their wares; beggars, drunks and prostitutes completed the picture of urban sleaze at 3am. The city never sleeps, so neither would we. Checking into the hotel at 4.30 we discovered 30 channels on the T.V., and resigned ourselves to channel 23, the porn channel. I drifted into a short sleep, only to be awakened 4 hours later.

STEEL

Tony turned tourist guide once again to take Jon and Dave through the varied delights of the Hard Rock Cafe, the Empire State Building and its panoramic views.
We returned to the hotel and I slugged a few fingers of Johnnie Walker before the limousine arrived to take us to the gig at Meadowlands, New Jersey. This was it brother, the mighty Priest, quintessence of metal were awaiting us.
But things can't go right all the time and the limo ground to a halt down town spewing oil into the gutter...
Dave and Jon got to the gig in time though and Dave was highly impressed by Cinderella and vowed he had become a new fan. Then they were taken backstage to met the band. Dave remembered his early days as a Priest fan buying their albums like "Sad Wings Of Destiny" and "British Steel". Then he found himself in their presence at last.
I wasn't disappointed. The band came into the reception area. Ian Hill (bass) and Dave Holland (drums), were first to emerge, grinning and offering their hands. I wondered at how coolly I exchanged greetings... they were mere mortals after all!
Next Glen Tipton (guitars) and Rob Halford (vocals) came in and exchanged pleasantries. Rob asked me if I was in a band, my head was the size of a New York pizza. Finally K. K. Downing (guitar) came alongside us and the moment was complete. I chatted with Dave Holland about the success of "Ram It Down" their current album.
"Ram It Down" has gone gold in the US already and is selling well! in the UK, far better than Turbo.We were knocked out with the reaction we got on the UK tour. We have a new single ready for release called BLOOD RED SKIES from the album."

Then we went to see the show which was devastating. "Whaddya want?" cried Rob Halford. "Heavy metal!" we yelled back. They played "Sinner" with a blaze of abstract soloing from KK and "Victim of Change" which epitomised the older material and left us baying for more. Flash bombs and clouds of dry ice greeted "The Ripper" and "Turbo over". Then came the show stopper - "Beyond The Realms Of Death" and "Living After Midnight" and "Green Manalishi". More screams greeted "Hell Bent For Leather" and fireworks, and then they were gone, literally in a flash!

BEERS

Stunned, Jon and I were once more invited back stage. I took advantage of the hospitality room and downed more beers. Soon the band emerged wearing huge grins of the ear to ear variety. They signed my wares and then we met Ian Gillan and Roger Glover from Deep Purple. Later we left in our limo and the driver, a closet headbanger gave us an impromptu tour of the sleazy side of Manhattan. He showed us the Hard Rock cafe and we slipped inside for more beer. This limo service elevated me to rock star status and I happily played the part! Pissed and smiling Tony, Jon and myself were taken back to our hotels by 4.30 am. The evening was rounded off nicely when Kenny Downing appeared in the hotel foyer and we chatted some more. Kenny's parting words were "See you on the next tour guys" He certainly would.
The night was over. The dream had ended. Flying high over New York at 10 am I looked down through the smog and saw the tall shining skyscrapers, of a city full of energy and life. New York, New York...so good, they named it twice!

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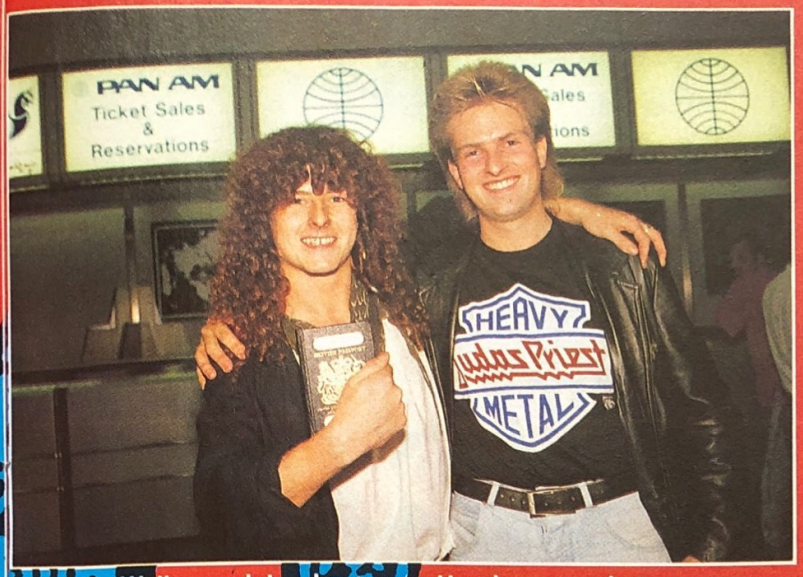
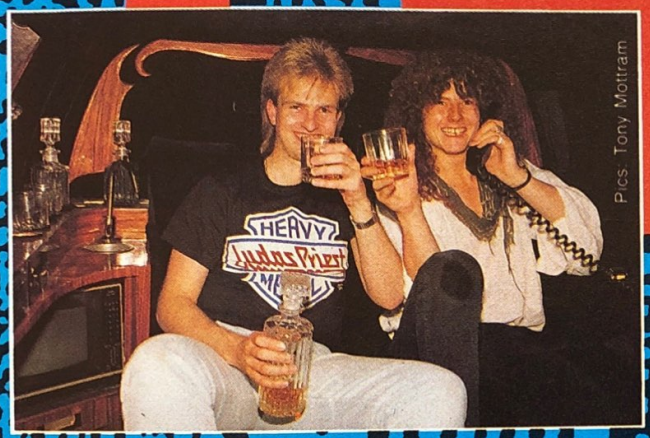


Dave Walker and Jon Luxton at Heathrow on their way to New York.

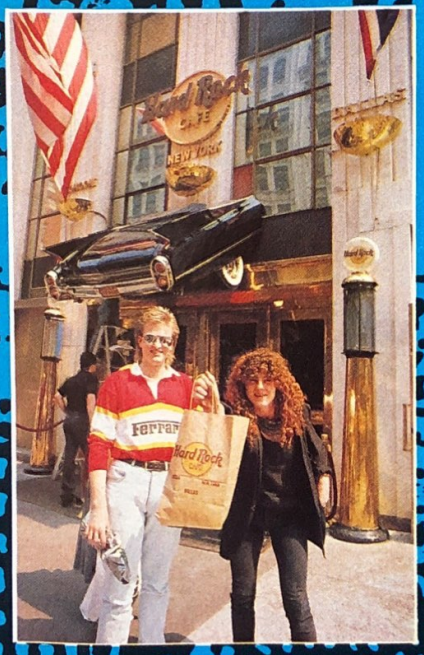
Thumbs up on the Jumbo over the Atlantic

Jon tickled pink and Dave posing with Rob, and grooving outside the Empire State for the family snapshots.



Pics Tony Mottram

Enjoying the highlife in the limo at JFK.



Sight seeing. Outside the Hard Rock Cafe.

Our boys meet Judas Priest. (L to R) KK Downing, Glen Tipton, Dave Waler, Rob Halford, Jon Luxton, Ian Hill and Dave Hollandan

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METAL HAMMERS
NEW MEDIA OVERVIEW

A JOURNEY INTO THE REALMS OF CELLOLOID HORROR / FANTASY GENRE OF THE EIGHTIES . . . WHAT LURKS AROUND THE CORNER

TERRORVISION

A VISION OF HORROR

Welcome chaps and chapesses to Eye Talk, created to satisfy the unquenchable thirst for films, books, videos and fanzines. Their glossy image is the New Porn taking us into 2000 A.D. and we ain't gonna miss out on the action!

In this rare first edition of Eye Talk we take a lightning trip round the world of Horror Movies. Its is a genre as much maligned and misunderstood as Metal itself. And like HM it falls into a labyrinth of categories and there are a host of magazines that specialize in particular areas, whether obscure Italian classics or the latest under-the-counter splatter epic. We only have space to delve into the periphery of this exciting, exhilerating subject but hopefully we'll give you an overview. Those of a weak disposition or with heart and nervous complaints should consult their local physician before embarking on this Helter Skelter ride into the Unknown.

GORE BLIMEY

"And Then There Was Video and Yog Sez Have You A Copy Of BASKET CASE?"

"My favourite gag would be a man getting a pie in the face, his head splitting open with brains spurting everywhere and a naked woman jumping into the gore, humping the brains.To see that sequence would make me very happy."

That sick comment comes from genius/fruitcake Frank Henenlotter in an interview in the world's greatest Horrorzine "Shock Xpress" More about this work of art in future issues. Henenlotter created and directed one of the weirdest and wildest bizarre movies of the decade namely "Basket Case" It was a kind of video that defies description but it shows what a tiny budget and bucket load of talent can achieve. Armed with more dosh our man returned with the epic 'Brain Damage' (Palace Pictures Video) which is a classic example of the recent splurge of films that walk the fine line between horror and humour. This has now infiltrated the genre and given it credibility with the duffel coated Barry Normans of this world,for all the wrong reasons. (Barry is the sort of chap who sends back horror videos, unwatched,and why not?) While wide screen intelligensia interprete stuff like this as 'artiste taking the Brahms and Liszt out of Terrorvision',giving it credibility, in fact movies like 'Brain Damage' are giving the finger to the critics who deem themselves arbiters of celluloid taste.

Let the creator speak for himself. '

Disneyworld of gore

The Bride Ware Red

Brain Damage' is a horror comedy on the edge. I wanted to blur what was funny and what wasn't. The best reviews I could ever get regarding this film would be ;The director lost control after the first five minutes.; The sense of danger you get by not knowing if you are are going to get a gag or a bloody special effect is the level of unease I want the film to work on.'

The basic plot of 'Brain Damage' is centred around a turd like parasite called Elmer that splits from his middle aged custodians and teams up with a young buck on an adventure that involves LSD like hallucinations and brain sucking...I'll leave it at that. This type of humour/horror can be found in the 'Nightmare' movies and also 'Beetlejuice' which has already topped the charts in the States and is destined to crack the market here. In. B.J.we have a reversed situation where rather than the new house occupants being freaked out by the mysterious bumps in the night stuff the ghosts are revolted and scared by the new home owners! It is an anti-yuppie film,. guaranteed to appeal to that very market.

It is films like 'Toxic Avenger' (Troma Films), 'Evil Dead (Parts 1 & 2)', 'Little Shop Of Horrors' (Warners) and 'The Imp'(Colourbox) that hit the mark because the people behind them know exactly what they are doing. This is NOT the Spinal Tap or Bad News of Gore. The special effects people don't work their asses off just for the sake of some cheap toilet humour. Oh sure, as with every other kind of category you have to sift through the muck to get to the gems,but you'll find them and you won't have to look that hard.

So first a quick run down on the best I have seen in the video format,starting with the independent companies who have to deal with budgets that would not even finance a Guinness Ad campaign and cope with a board of cnesors who make Mary Whitehouse look like Linda Lovelace. Colourbox are the forerunners of a new breed of solo mavericks who challenge the mega buck moguls and release small time but classy flicks from the States and Europe. These include gems like

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'Ghosthouse' directed by the mysterious Humphrey Humbert (a.k.a Umberto Lenzi) that does everything the House movies set out to do with less money and more finesse. Then there is 'Creepazoids' a down market 'Aliens' that has some unintentional humour yet still manages to feature some startling effects along with my Wet Dream Scream Queen goddess Linnea Quigley who also appears as the tough punk Spider in the most recent Colourbox gem 'The Imp' (originally titled 'Society Girls At The Slime Bowlarama').

Welcome now my friends to the show that never ends.

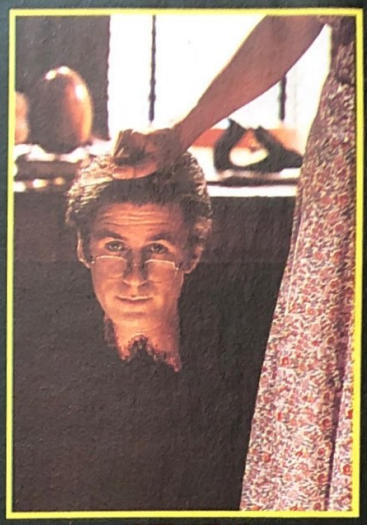
almost a year until we came along. We could not believe no one else snapped them up!' So speaks Colourbox mogul Mel Donovan, the man who originally brought the legendary Dario Argentino's 'Demons' to our notice.

SNAKEBITES

If like me you just make it to the Video Shop ten minutes before closing time and you are after half a dozen videos to go with the snake bites and whacky baccy, you'll be doing yourself more than a favour by checking some of the independent companies out like Avatar, Hendring, Medusa, Windsor Beck and

fame.- 'Demons' is a bone chilling tale of bloody horror and mayhem. See the blurb and you'd better believe it! 'Vampire At Midnight' features a terrifying new breed of Vampire. There is plenty of splatter stuff down the smallscreen supermarket to keep your grey matter and nerve ends alive and jittering.

All this and more will be reviewed in more microscopic depth in Backstabber, along with 'The Lamp', 'Witches of Eastwick', 'Dream Warriors', 'Witchboard', 'Street Trash', 'Biohazard' ' Near Dark', 'The Lost Boys', 'The Stepfather', 'Return To Salems' Lot'...yes it's time you gave your



GET AHEAD

cept, but with much more effect and class.

Without giving too much away here is a quick synopsis. A virginal Debutante is about to marry a Falklands hero and her parents give her a classy Hampstead type abode as a present. This perfect Yuppie scenario is soon shattered by our heroine's dreams that send our lady down a seemingly never ending slide down into the pits of hell. 'Auf Weidersen' stars, Jimmy Nail and Timothy Spall feature as 'The Gutter Press' and even though there are some lighter moments these are soon enough submerged by the all pervading Living Nightmare story that has enough jolts to spook even the hardest of cases. This is British film making at its best and with the news of Neil 'Company Of Wolves' Jordan wrapping up his journey into otherworlds it looks like we could be in for a new crop of GB brain damage. There's no doubt that horror provides the perfect platform for new talent and it is far from short on ideas.

So ends a quick nervous dash down the corridors of evil and when there is such a huge output of horror movies, I am sure we will walk this path again...just keep looking over your shoulder.

PETE MAKOWSKI

(Special thanks to Stefan Jaworzyn editor of Shock Xpress for help. If you'd like to check out the mag, write to them at Shock Xpress, 26 Stanley Road, Chingford, London E4 7DB. Also thanks to Cassie, Dick and Mel at Colourbox).

This soon to be followed by another Quigley special and 100 per cent driller thriller 'Hollywood Chainsaw Hookers' which judging by the trailers looks set to be the best of the bunch. If you see Colourbox on the label you can be assured a good night's viewing because the people involved in the company are totally into what they are doing.

'The only way a company like ours can survive is if the audience is into what we are releasing. Most of these films had been gathering dust for

of course Colourbox. These are the people who literally put their money where their proverbial orifice is.

Palace Pictures are also another guarantee of quality in all areas. In horror they excel with gems like 'Brain Damage', the ressurection of George A.Romero's Zombie delight 'Night Of The Living Dead' and more recently 'Night Of The Demon' featuring the excellent efforts of Linneas current Beau, Steve Johnson of 'Ghostbusters',' Poltergeist', and ' American Werewolf In London'

local video store a second look...

Another reason to be cheerful is the recent upsurge of Big Screen/Big Money interest in the gruesome. Forthcoming events include a remake of 'The Blob', 'Fright Night 2', 'Poltergeist 3' 'Hellbound', and more.

But possibly the most exciting event in Britain's recent interest in the eerie is marked by the excellent Palace Picture stunner 'Dream Demon' which like 'Elm Street' follows the 'dreams can kill' con-

Dream Demons

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Fighting For A Piece Of The Action

A thunderous rocking sound can be heard blasting across Europe. It is the sound of After Hours, one of those solid UK groups who have found success beyond their own shores. After Hours, seeking a welcome for their sophisticated brand of shouting rock, have been delighted to find a warm reception, particularly in Germany, where they have been hailed as heroes.

Their attacking music can be heard at its best on cuts like 'Love Attack' on their album 'Take Off' released in Europe on Ariola BMG, which also features their excellent version of the Rolling Stones's classic 'Paint It Black' released as a single a while back.

The band features singer John Francis, who has a raw, powerful vocal style that has been compared to Ronnie James Dio. Originally the band were called XS then they changed the name to After Hours and played as guests on the third Metal Hammer/Crash Roadshow in December 1987 when the Southampton based lads went to Bochum in Germany to play. Teams of German rock critics poured in to see the band play and pronounced "They are a first class rock band with a sure feeling for good arrangements, strong melodies and remarkable songs. The group are also excellent musicians with brilliant technique. Quite a lot for a band just six months old, that had to fight a number of difficulties at the beginning, but is now on the way to the top." I couldn't put it better myself.

Recently the band took on a new keyboard player, Andy Nye from Michael Schenker's band. The rest of the line up includes 25 year old Tim Payne on lead guitar who is responsible for the great solos on the album. Martin Walls (25) plays bass guitar and adds backing vocals, and Mark Addison (21) the youngest member of the band is on drums. His great technical prowess is attributed to his previous experience as an Olympic swimming contender with the Canadian team. Mark was born on Vancouver Island, and retains his pleasant Canadian accent.

Singer John was born in Tylorstown, Wales and began singing as a child, as do all Welsh kids, it seems. His professional career began five years ago and he has done a lot of session work, particulary in Europe, but for the last two years he has concentrated on the After Hours project.

GONGS

Backing the band with management skills is another interesting character, the ever patient Mike Frye who was once a drummer with Mike Oldfield and for 16 years was principal percussionist with the London Symphony Orchestra. Mike dashes about with great energy on the band's behalf and you could imagine in him the great days of his orchestral work, striking gongs and tymps with lightning dexterity.

Recently Mike and partner Don Huntley brought his charges to the Metal Hammer offices when John and Mark talked about the band's development and their aims and ambitions.

First of all they wanted to disown some rather naff pictures of the band dressed in sports gear that appeared on the album. Said John: *"Hopefully those pictures won't be seen in England! They were taken for sports shop. It was through a deal with the record company in Germany and it seemed like a good idea at the time. It was just done for promotion, but none of us are happy about it. While we are not a thrash band musically we don't want to have an MOR image! If anything our music is AOR, not too heavy, but not too light."*

Have After Hours done lots of gigs over the past few years?

"Not a lot. The music scene in Britain for rock bands is not that wonderful and it is hard even to get an agent in this country, but it is much better in Europe. We have done the Marquee a few times, and we have done gigs with Terraplane and Bow Wow. Stuff like that. We have also had quite a few line up changes, and since then we have done some gigs in Germany.

We did the Metal Hammer road show which was like our first gig with this line up. We had a keyboard player then who wasn't very good, as you'd see if you saw our videos.

After Hours have some good songs on their album like 'Better Late Than Never,' 'Stay By My Side' and 'Take Off' So who writes the material?

"It is split among the band really" said John, *"although Mark does the lyrics, and Tim comes up with the riffs. We all put our own bits in. The album has been out for about three months and cost about six thousand pounds to record and mix. Next time we'll have longer in the studio to record the new songs we have written. We are based in Southampton but there are not many gigs down there so we travel up to London to work."*

Said Mark: *" We did our Marquee type gigs before signing to Ariola and we are concentrating on Germany and Europe at the moment. Things will change when the album is out in England which should be now! The artwork will be totally different for this country. In the meantime we will doing a lot of promotion work, including TVs and interviews abroad. We do have to work to a budget and don't get the idea that someone has thrown a lot of money at us."*

John: *"Yes, with finance it is like being given half a suit. You get the trousers but you don't get the jacket. We borrow and beg to get out and do things and it is bloody tight money- wise for all of us y'know. The amount of committment needed to see something like this through is*

AFTER HOURS

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amazing. We are on the breadline and it is bloody hard work.''

Couldn't they take on day jobs to supplement their income?

John looked at me askance. *''It has been impossible for me to keep a day job going and stay with the band. So I said, sod it, I'll commit myself to the band. I'm lucky in that I'm still living at home, but Mark has got a room to live in...it's bloody tough to keep going on no money at all. Couldn't they make some money from gigging?*

''In this country you can only make enough to cover the cost of the PA to put the gig on! It costs a lot of money to play. Pub work is just not feasible. You don't lay out a load of dosh just to do pubs, hiring vans and all that.'' John seemed to be getting more and more frustrated and Mark came to his rescue.

''With the album coming out, things will change. That is the most important thing at the moment.''

Did they think their music was focussed correct and were they going for the right market?

''I wouldn't say all of us in the band like the same sort of stuff....''

Said Tim Payne: *''As the guitar player in this band, I'd say we like Megadeth but at the same time we like melody. We like exciting music with tunes and that is a good niche to be in. It is a little more demanding than just playing straight rock. We try to write songs that don't just start and finish, but have some musical depth which I find a real challenge. I like what we do and that is the most important thing. If you don't like it then you can't be committed to it.''*

Said Mark: *''There are things we are not happy with on the album, but I like Paint It Black and Take It Off. We did it on a tight budget remember. It gave us a foot in the door. When we started out we were called XS but we had to change. The German record company threw a few at us, and we had to have a name. In fact someone who left the band was called Hours, so it became After Hours. Then we did the Metal Hammer video with Steeler and Vengence. It was our first gig with the new line up after the XS split and everyone was pretty nervous about it going out.''*

After the release of the album in the UK it is going to on sale in Scandinavia in October when they will tour Sweden. In between gigs they will start writing their next album and hope to be in the studio by December. It sounded like they had a lot of work lined up.

''An awful lot of work'' said John looking worried. *''And most of it will be abroad. Lots of bands like Def Leppard had to go abroad before they could be accepted. They were forced out of Britain because people in record companies over here just don't want to give us a chance. There is a massive demand for good rock in this country and I don't think it is being met by the A&R men in the record companies. They want pop bands. Maybe the kids do want something new every week but there is an awful lot of rock bands about like Maiden and Leppard who got a chance and are big time now in the charts. But they had to go far away from this country before they were accepted. I don't feel the problem is with the punters not wanting it. They don't get a chance to hear it. Leppard had to go to the States and we have had to go to Germany to get a foot in the door. Nobody seems to take notice of rock in general over here.''*

Said Tim: *''If you talk to A&R people in the record companies here, rock music is not part of their existence.''*

Mike Frye piped up: *''Well i was talking to someone at Virgin last week who said ''We know we must be seriously looking at rock very hard at the moment, but to be quite honest we don't know what to do with it.''*

What sort of live act does After Hours put on? Were they heavily into visuals, dry ice, monsters, that sort of thing? With the shortage of After Hours gigs in the UK, we need to know!

''We haven't had much time for that, we have been too busy'' said Tim. *''That is what we are getting together now. If you could see our video... well it is rather amateurish in a way. Also I think people were shocked that we used keyboards. They said we weren't rock'n'roll because we used keyboards! We think it adds nice colouration.''*

Apart from Mike Frye another key member of the management team is sound engineer Don Huntley who has worked for many top bands including Led Zeppelin. Said Don: *''Although we are virgin management as such we have seen enough of the music business to know all the angles. Our frustrations are with the UK record companies. We are putting the LP out here on FM but we couldn't get a major interested. We had it released throughout Europe so we had to have it out in the UK, albeit on an independent label. We have five tracks now written for the second album with four to go. So knowing a new album is on the way, we had to get the first one out somehow. It is coming out on CD and on picture disc as well.''*

Hopefully After Hours will find their feet and a market in the UK but in the meantime they will persevere, secure in the knowledge they are making good music that they can be proud of.

CHRIS WELCH

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MTV
MUSIC TELEVISION®

METAL HAMMER

MTV/BAILEY BROTHERS STAR INTERVIEW

More Hot Bailey Poop from New York.
(*Yes, we did say poop, as in scoop).

A little bit of...PROPHET

Prophet have been together for eight years during which they have built up a large following ("Hi there!" Large Following). Their latest album CYCLE OF THE MOON has found its way into many a metal head's collection. We asked Kenny and Russell of the band,why it has taken them eight years to release their debut LP.

KENNY: *"We have had a lot of line up changes over the years but if you want to know the truth there was another album previous to CYCLE OF THE MOON released in 1985. Russell and I bought a copy each. It was available on import. I guess it did OK.*

BAILEYS: How would you describe your style of music. Some people reckon on it being similar to Bon Jovi?

RUSSELL: *You could say that we fit in the same category as Jovi, a little more technical and a lot heavier though. We try to be original but it is hard. We must stress that we are heavier live than our album would suggest.*

KENNY: *We hope that the rock fans do't get the wrong impression of PROPHET by judging us on one single. We wanted to release a track with more balls to it but our record company thought that we could get a foot in the door at the Radio Stations with SOUND OF A BREAKING HEART. But in America most kids won't buy light weight rock and roll.*

BAILEYS: How did they find performing on video compared to live gigs?

KENNY: *Difficult. They gave us much space to work in but how can you show the world what you are made of with a ballad? OK, we had long hair and leather jackets on so they saw what we looked like but they didn't see how we can move. The band are not very happy with the way our video turned out. Our next one is going to be backs to the wall, steaming rock.*

BAILEYS: Do new bands coming through get enough help and support from the press?

RUSSELL: *I think if you are a good band then you will get the attention from the press. Whether or not you get the full support from a record company is a different story. A good album will get the attention regardless. That is what happened with CYCLE OF THE MOON. In fact the press in Europe have been very good to us. We have no complaints.*

BAILEYS: So if you got a slating in the press for being just a wimpy Bon Jovi rip off, that wouldn't upset you?

RUSSELL: *No. Not everybody is going to like us, you can't please them all. Hey man, this is rock'n'roll. People will always find something wrong with you if they try hard enough.*

KENNY: *Take one of my favourite bands, Rush. I don't think I have ever seen a good review for that band. (Try Metal Hammer, Ed). Yet they sell out all the major rock venues in the world.*

If a rock fan came up to me in the street and told me he thought our album sucked then that would bother me. It is their opinions that count. We have been told by the kids that they would have liked to have heard just a little more guitar on CYCLE so we will make up for it on our next one. You live and learn.

BAILEYS: So how big are PROPHET in the US?

RUSSELL: *We have got a strong following now, a good album behind us and strong foundations. We hope to build from there. We came up through the ranks, playing cover versions. At one time I can recall 5,000 kids turning up to see a band doing cover versions but then they raised the legal age for drinking from 19 to 21 and they killed the scene altogether in the US. Young kids couldn't get in clubs to see bands. We played a show at the Cat Club in New York not long back and the response from the audience was electric. The place was heaving with Metal fans. We gave them their money's worth that night.*

BAILEYS: Do you look up to any bands at this stage in your career and think that's how you would like to be?

KENNY: *For me it is a cross between Kansas and Pink Floyd, but with a modern Guns'n' Roses meets Aerosmith style. That makes me happy. I take my hat off to Steve Tyler and Joe Perry of Aerosmith. They have cleaned up their act and bounced back with an album that has taken America by storm. Those dudes are huge again.*

BAILEYS: Any plans to come to Europe?

RUSSEL: *We would love to come over. Just send us some air tickets and we will be right there. When it is financially viable you will be seeing PROPHET in Europe. There is still some building to complete here.*

BAILEYS: Any particular bands you would like to tour with over here?

KENNY: *Yeh, Def Leppard, Foreigner, Dokken, or Guns 'n' Roses, any of those bands would suit us fine! Just be patient out there. We will be over to play for your soon. Thanks for buying the album, and if you think that is good, you will love the live shows.*

MTV's METAL HAMMER

Thursday, 1 Sept
22.00 — 23.00

Saturday, 3 Sept
11.00 — 12.00

Thursday, 8 Sept
22.00 — 23.00

Saturday, 10 Sept
11.00 — 12.00

Thursday, 15 Sept
22.00 — 23.00

Saturday, 17 Sept
11.00 — 12.00

Thursday, 22 Sept
22.00 — 23.00

Saturday, 24 Sept
11.00 — 12.00

Thursday, 29 Sept
22.00 — 23.00

Saturday, 1 Oct
11.00 — 12.00

Thursday, 6 Oct
22.00 — 23.00

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THE BAILEY BROTHERS
THEY KICK ASS

Bailey's Winger Dinger

The nightmare returns i.e. who to rave about this week? That is also the title of an Alice Cooper tour which stretched over eight months of 1988-87. But what has the man of mystery got to do with kicking ass? Well Metalheads, as we waffle away to you a new album is making love to our stylus. A cover version of Jimi Hendrix' classic PURPLE HAZE has just rounded off side one. In fact, if you look closely you will spot three hot bands in this edition of Kick Ass, which shows if you really want to know who is hot, you will have to read through all this drivel to find out! Ok, we won't keep you in suspenders any longer. The band we are raving over are called WINGER, and they were formed by lead vocalist and bassist Kip Winger who played on the Alice Cooper album CONSTRICTOR. So there WAS a connection after all! That assignment led to an invitation to join Alice on his "Nightmare Returns" tour and also to recordng on the next Cooper album "Raise Your Fist And Yell". While on the road Kip befriended Alice's keyboardist Paul Taylor. The two wrote the songs that got them an album deal with Atlantic, in a hotel room in Sioux City. Whilst Paul stayed for the next Cooper tour, Kip went back to New York where he renewed ties with a former studio associate of his, guitarist Rob Beach. They made demos from June to September and were signed in October. In November the band found its fourth member, drummer Rod Morgenstein (We know his brother Frank!). WINGER the debut album was recorded this year at Atlantic studios, with producer Beau Hill (Ratt, Kix, Fiona). We can't see any logical reason why you shouldn't add this album to your collection and it is worth mentioning Dweezil Zappa plays on "Purple Haze"

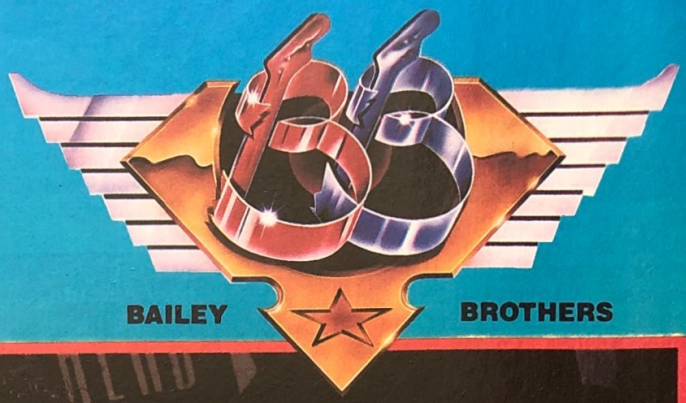
SUMMAT FOR NOWT

If you missed this year's Monsters Of Rock Festival here is your chance to win the official T shirts and new videos from Uriah Heep and Magnum.

Just answer these simple questions:

1. Name two previous Uriah Heep vocalists.
2. Name the former drummer in Magnum who went on to play with UFO.
3. Name the band from America who appeared on the first Monsters Of Rock bill whose name was partly a calender month and partly a very nice drink with your lunch.

Answers on a postcard to the **Bailey Bros, "Summat For Nowt" C/O Box No. 1384, London NW1.**



MTV'S METAL HAMMER/ BAILEY BROTHERS

Hey Ho, Kick Ass At The Fair

If you were one of the thousands who attended the British Music Fair, then it is highly unlikely that you missed the MTV Metal Hammer stand which became one of the most popular at the Wembley event. We know there was a huge report in the last MH but we want to add our two shillings. Us Bailey Brothers (eh oop), were there to meet the hoards of Pin Heads (er, sorry Metal Heads) who crowded around the stand to feast their eyes on the stars like Saxon, Tigertailz, Uriah Heep, Shy, Chain Saw Caine, and Acid Reign. The free booze was another great attraction! So was the gleaming Kawasaki motor bike which will be a lucky MH reader's prize some day soon. There were lots of exciting musical instruments on show at the Fair and stands featuring the products of Ibanez, Yamaha, and Gibson. One item that caught our eye was the Marble Top. Everyone must be familiar with this easy to clean work surface. You can expect to see marble work tops in many an average kitchen but not on your every day concert stage. Well that could soon become commonplace too because of a revolution in guitar making which comes onto the market soon. Those new marble guitars from Auroc look very impressive. We saw the prototype and the sustain achieved on one of these guitars is formidable. You can hold onto a note until the cows come home. But surely you will need a neck as strong as Rambo's to take the weight or a marble body? Baz, a spokesman for the company says not. But we will save the technical details for Tim Oakes, Metal Hammers's very own G string expert (just ask his girlfriend). One thing is for sure, they look superb. But if we were in your shoes, we'd wait until they have been put to the test before you let loose with your Black & Decker on mother's kitchen table tops.

MTV'S METAL HAMMER DEMO SLOT

This time around we feature Direct Action from Stoke on Trent, who have only been together for a year. They came to see us at the BMF and asked for a little help getting noticed. So there are now a few million viewers who have heard of Direct Action plus billions more Metal Hammer readers so how is that for getting noticed? The band include Joey Lee (vocals), Andy Trevelyan (lead guitar), Kevin Hardy (synth, piano and bass), Ivan Aveno (bass) and Andy Binn (drums).

CONDOM AWARD

Mike Read of Radio One Rock Track A Day, has been telling little pork pies (lies) about his age, according to our Sunday paper. Mike (do I really look like Cliff Richard) claims he is 36 but an old school chum says that Mr.Read is in his forties. He should know, they were in the same class together. (Never trust old school friends), But it shouldn't make any difference as in the words of the old Rod Stewart song "You Wear It Well".

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SINGLES

LIVING COLOUR
Glamour Boys
(EPIC RECORDS)

Single pulled off the excellent 'Vivid' album which is certainly more commercial than the first release 'Middle Man'. Could easily be a "summer hit" if it's given enough turntable bashing on the Costa Del Lager. Even so, it has a hard rock riff which won't fail to leave you smiling. Quite obviously the 'Glamour Boys' have to be the lovely boys who work at Metal Hammer.

KINGS OF THE SUN
Black Leather
(BMG RCA)

Incredible bump and grind screw you sex doll video accompanies this release's arrival into the office. There's more ready to wear sex shop leather than this girl's ever seen in Soho. So that's what goes on in Australia is it! The basic plot seems to be beefy blonde hunk hip thrusting his way towards very busty full buttocked brunette whilst proceeding to strip into custom built designer Harley Davidson jacket. Meanwhile SHE leans provocatively over the bedstead letting it all hang out of the dress which has cut out shapes that expose her bottom quite impressively. Phew! Musically the band seem quite competent, even though the music is of the clank and band talk dirty to me variety. Should do well.(Of course Jane, of course! ED).

SLAYER
Mandatory Suicide
(Def Jam)

All the groans and grunts of souls in torment in hell are manifest on this record. On the new album 'Reign in Blood' Slayer are playing slower than usual, but it has to be said that this is a record made up of many facets and twists and turns of the human mind. The thrashing death knell guitar is in there of course, making it a powerful Slayer track covering a dodgy subject. Like all death wish bands they claim they sing about the worse aspects of the human brain the evils which exist in men's hearts. Like the child molester song - I mean Slayer are not saying THEY are Child Molester they just wanna make ya THINK about it see?

NUCLEAR ASSAULT
Fight To Be Free
(MFN)

"Nuclear Assault on the eardrums" grumbled our secretary Clare. "Yeah, ok but they're not going to put out sissy girlie music now are they?" blasts Glaswegian Mark Awayday. Album sleeve pic features after nuke holocaust chimneys but they look just like the one's at Castleford in South Yorkshire,- so what's the difference. Super fast, aggressive thrash from the boys who'll be supporting Slayer soon.

KINGDOM COME
What Love Can Do
(POLYDOR)

Single noteworthy for its interesting formats. There is a limited edition of bootiful bloo vinyl on 7" which carries another album track on the B side 'The Shuffle', but then on the 12" Polydor give you that plus 'Helping Hand' which was recorded as a B side and dug out for your and my pleasure and comes in a gatefold sleeve. Poor Kingdom Come have been taking a bit of a pasting on the USA Monsters Of Rock bill where everyone is losing money left right and centre but hopefully they will be visiting good old Blighty (which by the way Lenny hates) soon and that will no doubt make them feel better. The LP has now exceeded 100,000 sales here which is no where like their American innings of 600,000 but then you can't have everything.

HELLOWEEN
Dr.Stein
(Noise)

Glorious operatic over the hills and far away fairy tale from the Hamburg Band. A taster from their "Seven Keys Part 2" opus that sees them throwing Queen style bombast into a Maidenish brew, and dispensing a very tasty, well fermented result.

OZZY OSBOURNE
The Ultimate Sin
(Epic)

So now with Ozzy back on the road, feeling happy and silly again, the record company have seen fit to issue this as a special commemorative EP no doubt to celebrate the snuggest new Ozzy lineup since Blizzard Of Oz days. At the recent Megadeth bash all the boys wanted to hear on the disco was vintage Black Sabbath, which further confirms the man's enduring greatness . So here they are for them and you, with 'Mr. Crowley' and 'Diary Of A Madman' featuring the spectacular Randy Rhoads. This release is truly a worthy collectors item, especially for anyone who ever had trouble keeping up with the more than frequent line-up changes the band has seen over the years, as it carries a great inner sleeve with loads of colour pics and a family tree.

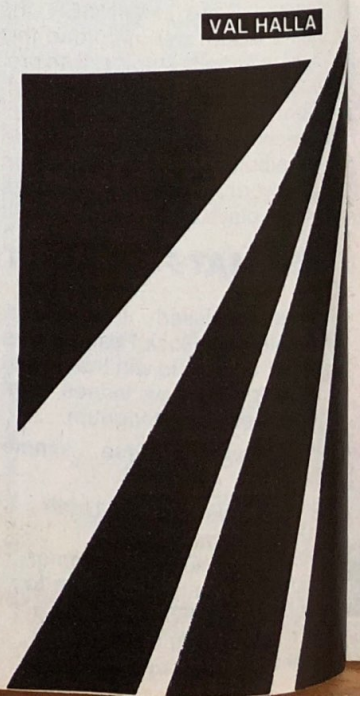
EUROPE
Superstitious
(Epic)

I suspect that this is Europe's attempt to break away from the softer, girlie side of their image and to establish themselves as "serious" musicians. Unfortunately, this single resembles nothing so much as a large meringue; it looks great from the outside, but when you bite into it, there's nothing substantial there and after you've consumed it, you wish you hadn't bothered. Keyboards pop up halfway through (I knew they wouldn't be able to suppress them completely) and there's a lengthy guitar solo towards the end, just to prove that they're not missing John Norum too much. There's a lot to be said for finding a winning formula and sticking to is; unfortunately, in this case, it seems to have been mislaid.

BRIAR
One Monkey Don't Stop No Show
(A and M)

Briar are a young Birmingham band fortunate (?) enough to be "discovered" by Jonathan King, who has produced this, their second single. Anyone familiar with Jonathan's previous single projects ('Johnny Reggae', 'Una Paloma Blanca' and 'The Sun Has Got His Hat On', to name a few) will know that he can never resist a catchy chorus and this one will undoubtedly live on in my memory long after I've wished I could forget it. As you would expect, the production is polished, but the song is extremely average and bears no resemblance to good rock music. As far as the King-penned B side goes - it's illegal, it's immoral, it's unhealthy - and it's a joke.

VAL HALLA



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Soundcheck

	average rating Ø	CHRIS WELCH	MARK DAY	JANE WALLACE	REINHARD HARMS	PETE MAKOWSKI	VALERIE POTTER	LIZ EVANS	HUGH JAMPTON (Reader)	WILLY from the GRIP
METALLICA And Justice For All	4.56	5	5	5	4	4	4	5	5	4
JANE'S ADDICTION Jane's Addiction	4.56	3	5	4	5	5	5	4	5	5
SUICIDE SQUAD Live It While You Can	3.89	5	5	5	4	3	3	3	4	3
HELLOWEEN Keeper Of The 7 Keys, Pt. II	3.67	5	4	3	5	3	4	5	3	1
FEMME FATALE Femme Fatale	3.56	2	4	5	4	4	3	4	3	3
BAD COMPANY Dangerous Age	3.56	4	3	4	4	1	5	2	5	4
CORONER Punishment For Decadence	2.44	3	3	2	2	1	2	4	3	2
YA YA CHORAL Grunts	2.37	3	4	—	2	1	2	2	2	3
ALIEN Alien	2.11	2	1	4	1	1	4	1	1	4
BURN Still Going Wrong	1.38	1	1	—	1	1	2	1	1	3
SAVAGE GRACE March On	1.13	1	1	—	1	2	1	1	1	1
AT WAR At War	1.11	1	1	2	1	1	1	1	1	1

[1] = Burn
[2] = Conditional Critical
[3] = The Song Remains The Same
[4] = High Voltage
[5] = Hotter Than Hell

This is it - the big one - yes folks **SOUND CHECK** is back!

Here is our fascinating new chart where METAL HAMMER stuff mull over the latest albums and give their considered verdict by a cunningly devised system of points. Using all the latest technology including pencil stubs and the backs of envelopes, we can see which LP's score the highest points on this complex grid.

We have invited a special guest, Willy Of The Grip to add his weight to proceedings, and in the spirit of democracy that burns with a clean flame through our society, dragged in a Metal Hammer reader, Hugh Jampton, to cock an ear to proceedings.

In a close fought contest Metallica and Jane's Addiction both won high praise from all of the panel and in the end both achieved the same average score.

Newcomers Femme Fatale and Suicid Squad performed remarkably well in the face of much better known competition from the likes of Coroner and Bad Company. Alas At War didn't do too well and we may have to devise a new category below (3) called (4) Colder Than Soggy Porridge.

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LPs

METALLICA
Vertigo (VERH 61)
*****

This review is almost irrelevant. You're going to buy this album whether I give it five stars or one, or even none at all. One wonders why I even bother? I could just as easily talk about the weather, and it would still disappear from the racks on first day of sale straight onto literally thousands of turntables. Such is the level of Metallica's rise to prominence.

It's almost inconceivable to me that any other *thrash* outfit, with the exception of perhaps Anthrax, could be touring the States with Van Halen, and stealing the show from under everyone's noses. Yet this is what we hear they're doing. Such is the breadth of Metallica's appeal.

Having established that my opinions probably don't matter s*** all, I might as well run through the album for those of you who won't be camping outside Virgin or whatever the night before release to ensure yourselves a mint copy sometime before people like myself even contemplate getting out of bed.

Opener 'Blackened' sets an appropriate tone. This sounds *of* Metallica, where so many pale immitators just sound like Metallica. There's a hint of a slightly dodgy drum sound, nothing as bad as 'Among The Living', but just a hint of over splashy snare. That's quite reasuring in a way. Proves they're not perfect, thank God, cause if they were truely flawless everyone else would be as well giving up and taking up painting or something.

On the theme of 'nobody's perfect', there are times, on the title track and elsewhere, when the numbers start to sprawl and become clogged with superfluous extensions. O.K., so I'm being picky, but when the overall themes are so well defined, there's not a lot left to do but leap onto the minor details for criticism.

The real revelation of the album, aside from the continued progression from 'Puppets' onwards, is the uncoiling of Kirk Hammet's playing. If it is the case that he's been living in the shadow of Mega-ego Mustaine's more upfront seething assault with Megadeth, that won't be the case much longer. At times his acoustic work, which is the real star turn of 'Justice', brings to mind Tony Iommi on 'Laguna Sunrise', or even Queen's Brian May. The electric work flows unhampered by the regimented, definative riff structures.

Obviously, Metallica are going to have a much longer shelf life than the heat of the moment Slayer, the electic Death Angel, or, I fear, the soon to be 'Saxon' of the *thrash* scene, Anthrax. Anyone wondering why this album isn't built for speed (remember, the really astonishing moments revolve around Hammet on acoustic), need only know that '...And Justice for All' is built to last. This isn't *the* album, that's going to be sometime in the future yet. This is, though, as much proof as you're ever going to need that Metallica remain head and shoulders above the opposition.

MARK DAY

YA YA CHORAL
'Grunts'
Maelstrom (Cat CCP01)
*****

My only doubts about going apeshit over this release are that Ya Ya Choral are a pretty damn obscure Aussie raunchy punk-metal combo, which leaves me wondering if you've got a hope in hell of picking this up in Woolies record dept. Still if there are any indie labels out there with an eye for some New Yawk punk (no, *not hard-core*) infused rock, you never know your luck.

Remember when Blondie made all the best singles around, and AC/DC were still driven by a Bon Scott vocal? Throw in a touch of the utterly, utterly immortal Rose Tattoo and just the merest hint of the Stones, and you're getting close to Ya Ya choral. They've got a beer soaked cover of

AC/DC's 'Touch Too Much' here that throws all the cards on the table, and all that's missing is Fiona Graham wrapping her tonsils round Blondie's 'Presence Dear', one of my all time favourite records, *ever*, and this'd be just about perfect.

Unlike all the naff girlie fronted bands out there (you *know* what I mean) Y.Y.C. come across with a hint of menace. Leer at Fiona and she'll kick your ass right out the bar door. I can't see her feet in the photo, but I'm willing to bet that she's got a damn hefty pair of boots on.

This release cuts it in the same way as the other destined-to-be-a- cult-classic opus of the year, Uncle Sam's 'Heaven Or Hollywood'. That good. 'Things To Do Today' swings, bops and shoves itself in your face like a threat. Same with 'Address This Heart'. This is like the loose, bluesy, scorching best of AC/DC before Mutt Lange got his hands on them, while Vanda and Young were still giving the lads a free hand in the studio. High voltage Aussie rock that's packaged in a deceptively ugly sleeve, though appropriately enough in grim black 'n' white. Ya Ya Choral have grown into this fine, hard ass band way out of the spotlight, and I figure that's brought out the best in them, but I do hope that some opportunist indie label'll pick this up for the U.K. soon, so they just might leg it

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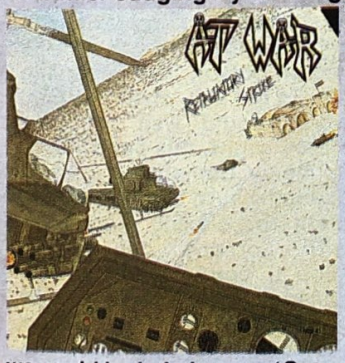
over here for some gigs, because I *know* they'll be tough and splendid live.

MARK DAY

AT WAR
'Retaliatory Strike'
(New Renaissance Records)
****

This is it, I've died and gone to thrash heaven! I have been waiting for sometime now for this most talked about follow up to 'Ordered To Kill', and it has been worth the wait. Virginia's At War have built up a cult following in such far away places as Brazil, Chile, and in Central America, and have promised on the liner notes to tour those places soon.
Produced by Alex Perialas (Anthrax and Testament), At War have finally honed in on their sound. The sound is thrash, but rhythmic thrash. The guitars are clean and sharp, the bass is pounding and rock solid, and the drums are outstanding. This is At War!
'Retaliatory Strike' shows the bands maturity in song writing and playing. Tracks like 'Church and State', 'Covert Sins', and 'The Example' take a stab at the American establishments that seem to be corrupting everything in the world these days. 'Retaliatory Strike' also brings us back to the familiar topic of war, hence the title and cover art of helicopters in the midst of battle. Judging by the flag



we could be in Lebanon. 'Consciencious Objector', and 'Gutless Sympathizer' are songs that bring me back to thinking about Vietnam. This is one album that does not just lie there on your turntable, it seems to keep spinning every time I keep placing the needle on it. 'Retaliatory Strike' is a safe buy, and a must for a thrashers in the world. Best track on the album? My vote would be for 'Felon's Guilt'. Judge for yourself.

BILL EIKOST

HELLOWEEN
The Keeper Of The Seven Keys
Part Two
(Noise NUK 117)
*****

Helloween have proved they are seriously to be reckoned with by claiming the opening slot for this year's Donington bash and this latest release is further evidence of their talents. 'Keeper Of The Seven Keys Part Two' is a glorious onslaught of furious delight, riffs and rhythm crunching and spilling all over the place. It's fuller and more classical than anything they've done to date with orchestral effects from Tommy Hansen who co-produced the album with Tommy Newton, the same successful team they had on this album's predecessor, 'Keeper Part One'.
After the interesting little blast of intro 'Invitation', merry slaughter gets underway with 'Eagle Fly Free', a speed

specialty with soaring vocals from Michael Hiske. 'Rise And Fall' chops and slices with it's riff before breaking the seams completely with a torrent of menace from axemen Kai Hansen and Michael Weikath. Walls of electricity thunder out with more bolts of guitar streaking over the top on 'March of Time' and 'I Want Out' reaches awesome heights with it's sheer pace and throttling strength.
Slick sophistication would not be the usual way to describe fast charging metal but Helloween have managed to induce such terms with their combination of finesse and thrash. 'Keepers Part Two' displays thoughtfully structured complexities pounded along by turbo fired rhythms which'll dig holes through your floorboards with their weight and intensity. With the guitars blazing like strikes of lightning, the power scorches and sizzles. The actual title track is a true epic, 13 minutes long but never dull because of it's intricate and varied content. Swinging from steady grounded riffs to slow sliding lulls of accoustic which are soon whipped up again into the hurricane of Hansen and Weikath, this track is a clever execution of it's genre.
Injected with colour and frenzy, covering a wide range of styles and neatly held together with a hard intelligence, 'Keeper Part Two' is a necessity for your record collection so buy it or miss out on one of the most interesting doses of speed around.

LIZ EVANS

BURN
Still Going...Wrong
(Lonely Sailor Productions)
***

Despite the title of this EP, Burn, a five piece from Sweden seem to be doing alright. This is a raw hard sound, immersed in rough edged production, hinging around tight little riffs and a pacey beat. There's slight distortion somewhere which fuzzes up the guitars of Ilpo Ylitals and Tomas Ylivainio (try and pronounce that!) and together with Hans Bells' suitably gruff vocals, the result is a mean jumpy sample of what Burn are capable of.

The baffingly titled 'Brown Envelope Invasion' (unfortunately it's impossible to decipher the words to figure this one out) opens healthily with a trail of sparking guitar and a raunchy rhythm inviting you straight-away to sit up and pay attention to your speakers. 'Beerbelly' rocks and rattles along with a punchy riff and guitars flying easily over the bassline. None of the singular overdose on self indulgence here, it's kept tight and to the point. 'Lonely Sailor' bears tiny traces of a Led Zeppelin influence, but they're not that obvious so Kingdom Come have nothing to worry about.
Although this EP is nothing outrageous or spectacular it bears no signs of the drawling heaps of dense choking metal that threaten to throttle you every so often. It's fresh and lively and provides a welcome break from dross pretty boys Europe who are all people think of when you say Sweden and rock music in the same sentence. Burn don't even have that frighteningly fit appearance of tanned, blond Scandinavians. They look almost as unsewn up as they sound.
This is definitely an interesting EP but there is plenty of room for improvement. If Burn continue in this vein however they should develop along stronger lines , at least they've generated hope initially and that's half the battle.

LIZ EVANS

SUICIDE SQAD
(Music For Nations MFN 85M)
*****

It's been a long time since Music For Nations introduced a band this good to us. While the Under One Flag imprint suffers an embarassment of riches on the thrash scene, the parent label isn't as laden down with really good bands as it might be. Tigertailz, Exodus and Shout however are now joined as the quality acts on the roster by Suicide Squad, who've recorded a mini-album that's just about the most played M.F.N. product on my turntable since the heady days of 'The Good, The Bad...The Waysted', when I last heard lithe, muscular

* Burn
* * Conditional Critical
* * * The Song Remains The Same
* * * * High Voltage
* * * * * Hotter Than Hell

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metal this good.
The Sqad leaders are Brad Sinsel, throaty T.K.O. vocalist and Q.5's guitarist Rick Pierce, and it seems that they threw this project together with only three days of studio time. Well it doesn't show, except to give this a rough edge that too much sheen and polish tends to muffle.
Like Ratt meets Nazereth over a copy of 'Permenant Vacation', opener 'No Solution' cranks up a U.S. metal storm. If you've been attending the Brian Johnson school of singing at the AC/DC Academy, you might just be able to sing-alonga-Sinsel on this. Otherwise, without the proper training, I wouldn't risk the damage to your throat.
This shreds the likes of Britny Fox as far as raspy, infectious rock goes. The biggest bummer, aside from the deceptively dumb cover, is the fact that this isn't as yet, a permenant band. If you all go out looking for a slice of this swaggering, sassy metal, it might just encourage Brad and Rick to take this up full time. Go ahead punks, make my day.

MARK DAY

BAD COMPANY
Dangerous Age
(Atlantic 7818 841)
*****

This has been hailed as a considerable improvement on the band's last album 'Fame And Fortune' and is undoubtedly one of the best releases of the month. The music has all the best characteristics of traditional Bad Co while the production and performance are at levels that bring the band firmly into the late Eighties. Brian Howe is a superb singer, one of the best new UK voices to emerge in ages, and backed by Mick Ralphs (guitar), Steve Price (bass) and the indefatigable Simon Kirke on drums, he gets powerful but sympathetic accompaniment.
Opening cut 'One Night' has a spare, spartan beat with cool vocals and some of Mick's finest guitar hacking. 'You're so sophisticated, I like the way you dress, and move your body, ' sings Brian with funk tinged vocal style that is full of electrifying presence. He reveals some of the impudent eroticism of early Robert Plant without over loading on Plantonion mannerisms.
Perhaps the strongest influence on the new Bad Company is strangely enough, not so much Led Zeppelin as Def Leppard. You can hear it in the shouting backing vocals, neat arrangements and the drum sound. 'Shake It Up' is a very Leppard-ish rocker, which should surely be a hit single. Great! 'No Smoke Without Fire' has a heavy back beat with the vocals well placed in the mix and only the briefest of guitar solos. Here is where that Mutt Lange drum sound comes in reminiscent of 'Pour Some Sugar On Me' with the sucking-in-the-cheeks snare drum beat.
'Bad Man' is more relaxed, bluesy and with breathy vocals from Brian. This is the kind of performance that really shows what a singer of stature he is and as a bonus, I like the way the keys change for the guitar breaks, and I also appreciate the boogie feel on 'Dangerous Age' with punching chords and that tripping over the beat drum fill, that Simon does so well.
'Dirty Boy' on side two is addressed to another sophisticated lady that Brian seems to appreciate, while 'Rock Of America' does just what you think it might. The pace slows for 'Something About You' and 'The Way That It Goes' is a pot boiler. But the album climaxes on a splendid 'Love Attack' with some real grinding guitar. It's the sort of album you can play happily on a long train journey with the Walkman in position and not want to skip any tracks. Yes, that's how I reviewed it! Bad Company have had a long and honorable career. It's great to hear them revitalised and this could well be a contender for album of the year.

CHRIS WELCH

JANE'S ADDICTION
(Warner Advance Tape)
*****

Last night I sat on my bed, window open, Notting Hill Gate after dark blaring in the window. I was reading the new Brett Easton Ellis novel, and after a while I slipped this tape into the box, turned the volume up high, and pressed play.
Blanker than blank, this is a seriously disaffected noise. The guitars clash against each other and splinter into vicious shards of sound. Switching from loose, bluesy stealth to aching, angry rock and back again, almost at random, Jane's Addiction demand, even command your attention.
It's been too simple in the past to bestow easy comparisons with Aerosmith upon totally inferior outfits. That makes it difficult when an act like Jane's Addiction tumbles, freeform, out of your speakers, to truely encapsulate the unelegant, sexually infused swing without resorting to what has become a journalistic cliche.
Forget about ten a penny L.A. hopefuls who sound like tenth rate Smith clones. Think 'Sweet Emotion' or 'Dream On' atmospherics, then listen to 'Summertime Rolls', and realise that while the losers have been impersonating the look and the riffs, J's A. have been steeping themselves in 100% proof, distilled *attitude*.
Other points of reference are Zeppelin's most rolling cuts on 'Mountain' and early Psychedelic Furs, building and blurring through 'Up The Beach'. They funk with horns as potently as The Red Hot Chili Peppers while I jack the volume right up on 'Idiots Rule' and dance around the room. They're stylistically free to roam around whatever genres they stumble into, then shake off the calypso beats or whatever and lunge afresh into a new sanatorium of confused concepts and cloudy chords. Jane's Addiction trade in a refreshingly fuzzy noise.
This isn't as accessable as 'Welcome To The Jungle' a both deceptive and necessary reference point. It is however, as underwritten and minimalist as L.A. Guns' sparse debut. Like 'Introduce yourself' by Faith No More it's not, I hope, going to propel the band into an unncessary limelight, but remain a treasure to be discovered by the discerning lover of all things quirky. Maybe you should buy this, maybe not. It's bloody good.

MARK DAY

FEMME FATALE
Femme Fatale
(MCA)
****

If you want slick slabs of relentlessly cutting metal, polished to blinding point and with enough heat to burn your eyelashes clean away, here it is. Femme Fatale, headed by the positively dangerous Lorraine Lewis tread all over your listening centre, digging their heels in hard, snapping and grinding as Lewis challenges and teases. She displays a seriously aggressive sensuality a real test in places for all you boys who think you can handle it!
Lewis possesses a powerful set of chords with just the right edge of huskiness balancing the fire of guitars from Mazzi Raw (who doubles up on keyboards too) and Bill D'Angelo. Check out the satisfied chuckle at the end of the decidedly threatening 'My Baby's Gun' (whose lyrics could warp even Zodiacs' mind)- this lady is evil! Femme Fatale laugh all the way through their menace.
'Waiting For The Big One' will bring tears to the eyes and flushes to the complexions of many a once brave lad with it's lyrical poison and steaming riff. So too will ' Heat The Fire' which could well set your stereo alight, this band shows no mercy. Demanding at every stamping turn through gritted teeth and blazing guitars but with Lorraine dancing in such a coercive, coquettish fashion, Femme Fatale send out strident siren signals via the vocalist and demolish any notion of sex kitten coyness. OK, she has a whole band of boys behind her, but they need the bravado not she, in the face of such blatant unforgiving girlie power.
But please don't be too terrified, there are quieter moments here too. 'Rebel' is an acoustic based ballad, and for me the weak spot, as it doesn't have the substance it needs. A quiet track on this album needs to stand up to

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the power of the faster fury and this one is gunned down. 'Falling In And Out Of Love' provokes less lyrically, but doesn't let up musically and 'Back In Your Arms Again' with it's lighter approach will save you from choking altogether. 'Touch 'n' Go' and 'Heat The Fire' spin right round back to the centre of the blaze with scorching, screeching guitars and more spine crushing lines delivered from Lorraine Lewis. This LA based band are tuned up, wound tight and wrapped in flames. They play hard as nails with a cunning charm and if you land up in Lorraine's lair, she'll eat you alive.

LIZ EVANS

CORONER
'Punishment For Decadence'
(Noise Records)
****

Thrash bands are springing up everywhere - even Switzerland as Celtic Frost have proved.
This is where Coroner come from and they spin out blades of steel at a blinding pace. Fairly slicing your guts and shredding your brain with torrents of dangerously accurate guitar, this album will hurl you round the house. It's the second release to spring from this three piece, (R.I.P. being the debut) and hopefully there'll be lots more to follow.
Tracks like 'Absorbed' drip blood and show no mercy. 'Arc-Lite', an instrumental, kicks up white hot energy and blasts away with ingenious fury, striking like lightning. Ron Royce's vocals are almost buried beneath layers of ruthless riffing from Tommy T. Baron while the curiously named Marquis Marky positively bruises your ears with crushing drums on 'Shadow Of A Lost Dream'. Jumping time and defying laws of gravity Coroner relentlessly drill holes through your skull then proceed to eradicate any sense they find underneath with their frenzied gunning down of any expectations you may have formed before listening to this.
Sounding vaguely like the mighty Metallica in places, but not enough to be accused in any way, Coroner are stoking their own fire.
Coroner finish off 'Punishment For Decadence' with a Hendrix number and for once a cover version is actually kept alive - even injected with a revitalising shot of speed speciality. 'Purple Haze' succeeds where so many covers fall flat on their noses.
I suggest anyone who appreciates having their heads kicked around from the inside out and isn't scared to risk losing a few more million brain cells should get their hands on a copy of this album when it reaches the shops in September. Well let's hope it does, a nasty rumour has it that you may only be able to get hold of this in Germany on general release so keep your fingers crossed if you feel like melting your stereo and giving your eardrums a grating.

LIZ EVANS

ALIEN
'Alien'
(Virgin Records)
****

The Martians have landed folks! Snapped up by the Scandinavian branch of Virgin Records, Alien have already done the rounds of the domestic clubs and are all set to attack the live circuit in Europe and America.
Alien were formed in Gothenborg, Sweden in 1986 and consists of Jim Jidhead (vocals), Tony Borg (guitar), Toby Tarrach (drums), Ken Sandin (bass) and Jimmy Wantroph (keyboards).
I first came across the band while foraging my way through the debris of discarded demo tapes at Hammer HQ. The name immediately conjured up images of blood and guts, chains, whipping dwarfs and mega trash; so I found myself passing this one by everytime I stumbled across it. Next thing I hear is that the band are No.1 in the Swedish charts with the song 'Only One Woman'. So what's in a name? It seems that Alien approach their music with sophistication and style.
For a Swedish band this is a very strong debut album indeed. Their influences range Journey, to Survivor, to Foreigner; you can even hear a bit of Bon Jovi thrown in for good measure. They've even used producer Chris Minto (Kiss, Pat Benetar, Santana) to add the icing to the cake. Here are a group of guys who have certainly done their homework - full marks!
'Brave New Love' is a good opener in the Journey vein, while a track such as 'Go Easy' could easily have been lifted off a Heart album. This music just sounds great when you play it loud; the pumping heartbeat drumming relentlessly pushing against the growling guitar and plush vocal harmonies. Songs such as 'I've Been Waiting' and 'Dying By The Golden Rule' bounce along quite nicely despite the inclusion of Europe vocal moaning and Madonna style intros. It's well crafted dynamic AOR rock. Much like a tapestry that is interwoven with a strong melodic structure. Prime cut 'Jamie Remember' is a dead-ringer for a Journey song, although it must be said that vocalist Jim Jidhead is no Steve Perry clone. While Guitarist Tony Borg rips it up masterfully with fingers flying all over the fretboard on 'Feel My Love' and 'Dreamer'. He displays a dexterity for playing that sounds impeccable. The band's obsession with pyromania is much evident in the use of titles such as 'Tears Don't Put Out The Fire', 'Wings Of Fire' and 'Touch My Fire'.
Finally then there is 'Mirror' which is typical AOR.
Could Alien be the new Europe? Their attitude seems just right!

MARK CRAMPTON

SAVAGE GRACE
'March On'
(Flametrader)
*

What do you say when you're confronted with such a lack of originality, not only in the music but also in the packaging. Here we have a very tasteful little picture disc with yet more images of half naked women in submissive poses (Yawn!) kneeling at the feet of those masterful sex dreams, the band. This has been done to death and it just doesn't hold anymore because bands now are either ripping the piss out of the stalwart HM sexism thing or they're simply not bothering with it at all. So please Savage Grace, keep up with what's happening around you and grow up next time you release a record.
Savage Grace are from the US West Coast and this thankfully is a mini album, so I only had four tracks to suffer through, the music being as empty of imagination as the picture on the disc. It's distinctly unmemorable, washing over your ears like the millions of metallic efforts which usually proceed to sink gracefully into the bottomless pits of oblivion. 'Ride Into The Night' is speedy but the beat is powerless and the guitars sound thin and empty. Unless you turn your volume up full you might as well forget it. The vocals are pompous, echoing shouts and the guitar is drawn out, self indulgent and heading nowhere. The cliches keep churning out with the acoustic intro on 'We March On' leading into a grandiose explosion of electricity which flickers and ticks over into a dearth of hollow monotony.
Flip over to Side Two, if you can be motivated and discover a cover version of Deep Purple's 'Burn'. Here I lose all patience. What's going on? Do they not even have four original tracks? Do they really have to resort to fizzing up and crushing down a classic piece of rock which surely deserves more respect than this? If Savage Grace cannot provide originality, then I cannot be inspired. This type of longwinded, directionless heavy metal leaves me cold, with nothing to apologise for.

LIZ EVANS

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CORONER

METAL FROM THE MORGUE

Not much has been heard from Swiss thrashers Coroner recently, at least not since the release of their impressive debut LP R.I.P. last year. One of the reasons must have been that the proposed tour with Billy Milano's M.O.D. in December was cancelled at short notice. But Ron (bass,vocals), Tommy (guitar) and Mark (drums) have still been keeping a pretty low profile when it comes to live (or dead) apperances.

With the imminent release of their new L.P. PUNISHMENT FOR DECADENCE and an Autumn tour, Coroner should at last be on everyone's lips. Metal Hammer's own Boy Buffo made a special attempt to wash his hair before making his way to Berlin for a chat with the trio of Coroners. Whether they washed their hair for him is not recorded.

You recorded your first album with harris johns in the Musiclab studios in Berlin, a popular thrash choice. Why change the set up for album number two?

"Well, we weren't very happy with R.I.P., so we decided to work with a different producer this time. The Skytrak studio was the logical choice, because it's owned by Karl Walterbach, who owns our label, Noise. We'd originally arranged for Dan Johnston to produce the album, but he had to step down at short notice because something else cropped up. We were lucky to find the ideal substitute in Guy Bidmead, who has worked with bands like Exciter and Motörhead, so we didn't have to delay the recording. We haven't regretted working with Guy at all. The whole atmosphere was much more relaxed, and we made much faster progress than last time. We had problems with the snare sound on R.I.P. , and various other time wasting petty problems. Maybe it went better this time because we did a pre-production session in a 16 track studio in Zurich before hand."

Define the concept behind the album title, please.

"Most of the lyrics this time around are about decadence. The message is clear and simple; a fresh start. People shouldn't accept everything regardless, they should stand up and say something if they are unhappy. Most people just take things as they are, and vegetate because they can't be bothered to do something else. About 70% of our lyrics follow this theme. One song is about death, and another is about relationships. There's a picture of a sculpture on the gatefold sleeve. It's about 9 meters high and it's sited in Zurich. It was created for a museum in Paris, but the French rejected it after the artist had worked on it for 30 years."

The album comes out in September, but it should be preceded by a picture disc E.P. .

"Yeah, the E.P. comes out before the album, and it'll have 'New Breed' from the album on it, along with a cover of Jimi Hendrix's 'Purple Haze', and at least one other track."

Coroner are keen to get out on the road, on tour, after the disappointment of the cancelled M.O.D. dates.

"We haven t had any definate offers yet. Our label want us to go out in November with Running Wild and Scanner, and we've got the chance of doing four festivals with Tankard during December, but there's no definite decision on anything."

WEHRMACHT

It is no secret that some musicians like to drink a few glasses of foaming ale.

Some build a whole image around it, like German beer thrashers Tankard or US ultra dumb hardcore outfit Wehrmacht. The Oregon based band not only like to drink beer, but manage to fill their lyrics with alcoholic references. They were supposed to do a German tour this summer but this had to be postponed because two members of the band, Brian and Marco suffered minor injuries in a car crash. Could this have been the result of drinking and driving we ask ourselves? Let us hope not. At least the boozy team managed to get out an album BIERMACHT last June, without falling over themselves.

The band got themselves together, and managed to put down their beer steins long enough to say hello and establish their names through the haze, back in 1985. These proved to be Marco (guitar), Brian (drums), John (guitar), Tito (vocals) and Shan on (bass). They avoid surnames as formal address interferes with drinking time.

It was April 1986 when their demo 'Beermacht' found a friendly reception on the underground. In other words a handful of people with warped minds said they liked it! New Rennaisance signed the band and released their debut SHARK ATTACK which came out on Shark Records in Europe. The second album 'Biermacht' came out a year later and both records were self-produced.

Because of their name and certain lyrics on SHARK ATTACK the band had to put up with accusations of being fascists. But this is an allegation they refute. Says Brian: *"We are definitely not fascists! We called ourselves Wehrmacht because we see parallels between the old Germans and today's American Government. It was pure sarcasm. Just like some of our songs, for example "Go Home", from the first album were meant to be a pure parody, but many people didn't understand that. Especially in Europe. We have tried to get rid of these doubts with our new LP, and if some people still feel knocked on the head by it, we are sorry."*

The new album is different not only lyrically but recording quality-wise, from its predecessor. Explains Brian: *"You have to consider that we had to finance SHARK ATTACK out of our own pockets and had two days recording time. This time we had a higher budget available which made it possible to spend two weeks in the studio. New Renaissance are renowned for chucking out badly produced records onto the market, but I do think we can distance ourselves from this image with our new album."*

Despite the cancellation of the European tour we can be pretty cetain we will see the band this year. Says Brian: *"It is very important for us to tour Europe mainly becuase of the fans, but also because the beer in England is so much better than in America. (Not true. I'd sooner have a cold Michelob or Bud than some warm, flat fake lager smelling of bad egg gas any day.Ed) Here in Oregon you can only buy beer if you are aged 21, but you can join the army if you are 18. Total bullshit."*

Had the boys ever heard of Tankard?

"Yeah, great band. We bought their record two weeks ago. We would like to go on tour with them. I am sure we would have a lot of fun together"

Of course they would... hic, burp, etc.

Andrea Nieradzik

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OMEN

WARNING OF DANGER!

There are two great new albums out this month, and despite being adored and loved by insiders the American cult bands that claimresponsibility for them, seem doomed to eternal underground status. One of the bands is Helstar, which you'll hear more about later on in this issue, the other band is Omen, whose first singer J.D. Kimball quit last year. We met new singer Coburn Pharr in posers paradies Los Angeles, and with a little help from alot of Mexican beer, we drowned all disappointment and sorrow about the demise of the local glam scene.

Your last musical offering was a 6-track mini LP called NIGHTMARES, released in 1987. What's been happening in the Omen camp since?

"The band toured North America with Motorhead, Metal Church and Saxon, but I hadn't joined the band then." Coburn concludes "I joined in March '87, after J.D. had fallen drunk off stage during the Saxon show, and was later arrested for disturbing the public peace. I've known Kenny (Powell, Omen guitarist) for years, because we used to share an apartment together; I didn't know J.D. very well though. I had heard about his alcohol problem and that he was generally a bit difficult to get on with. After that incident in Phoenix, and because he was showing no signs of changing, Kenny rang me and asked if I wanted to join the band. The record company didn't really approve of a change of line-up during the tour. but J.D. was proving impossible. In those days I was working in advertising and singing in a band in my spare time, but I didn't really know what was going to happen next - so I accepted the offer."

I didn't really rate J.D. very highly as a singer, but he had a big influence on the whole Omen sound. The change in line-up was going to prove risky."but," Coburn adds, "it wasn't easy in the beginning, because nearly everyone was against me - except for the musicians themselves. No-one trusted me or gave me a chance. I had exactly 2 days to learn all the songs before my first show as the new Omen singer in Detroit; You can imagine the pressure I was under. I was worried, but I knew I could make it - and I've managed to convice the record company as well by now!"

On the subject of record companies: It's an open secret that Omen weren't one of the most popular bands on the Metal Blade label during the last few years - probably one of the reasons that they have never played in Europe, despite their cult status.

"how do you know that?" Coburn seemed surprised. "But to be honest: The relationship really wasn't that good between Metal Blade and Omen up until a few months ago. Thankfully that's changed now. We were living in New York between August '87 and June '88 writing new songs, making contacts and recording the new album. Metal blade paid - as you can see, we're worth a few dollars more now. I have to admit part of it was our fault too; bands without a major deal just can't afford to smash up hotel rooms and go mad like that. So we were forced to take things easy..." Omen managed to write an incredible 45(!) new songs during their time in New York, of which 9 have been released on the latest LP ESCAPE TO NOWHERE (released mid-October) The recordings took place in the Record Plant Studio and were produced by Jim Ball and Paul O'Neil (who's worked with mega-acts like Aerosmith and helped write some of the songs on ESCAPE...) Some of the new material is very different from earlier recordings - one of the reasons being Coburns varied and expressive voice.

"Metal Blade wanted us to write a speed metal album, but ETN didn't turn out that way. I think the tracks are alot tighter; maybe not as fast as they used to be, but more accurate and thought through. With 2 new song writers, in this case Paul and me, there are obviously going to be changes - whether for better or for worse, the fans'll have to decide about that one!"

The fans'll love it - After listening to the album once I've lost all doubts. Omen haven't lost any of their originality and class. At least 5 of the 9 tracks are really catchy; It sounds as though this album will at last drag the band out the underground and into the limelight they deserve!

Götz Kühnemund

Scanned with CamScanner

Backstabber

mega deadly gossip!

"Enter the... Forbidden Planet

Two Beetlejuice rejects ducking about.....

Six feet in her stilettos, voluptuous torso squeezed into a satin basque, with legs (suspenders, fishnets etc.) as long as a night in an Icelandic cathouse, it's no problem working out what Alison Foster does for a living. Yes, she's in investment management and works in the City. But then we're at the steamy opening party for the new Forbidden Planet Megastore in London's New Oxford Street and nothing-no-one-are quite what they seem. Take that little chap without any skin-no, it's not Richard Pryor after another freebasing accident, but Little John, modellor and make- up man from 'Hellraiser 2: Hellbound', the upcoming sequel to Clive Barker's bonzer bloodfest horrorama 'Hellraiser'. That tall, stooped elderly American may look like a college don but in fact he's the near legendary Ray Harryhausen, responsible for movie monsters galore, including the Venusian that visited Rome in '20 Million Miles To Earth', and practically every mythical creature extant in 'Superdynamation' - spectaculars like '7th Voyage Of Sinbad' and the recently televised 'Clash Of The Titans'.

"No I don't know Marc Bolan, why do you ask?"

See that portly chap with the beard? No, not him, that's just Michael Moorcock, creator of Elric, Jerry Cornelius, Count Brass and scores more. No, him. Yes, that's sometime TV panellist Willy Rushton. And there's our own Back-Stabber. Hi, BS. Why I'd be honoured to meet your friend with the acne. Freddy Krueger? Sounds familiar. Pleased to meet you Mist- AAARGHHH!!!

Is there a doctor in the house?

It's great in here when the Dalek's not trying to exterminate you: thousands of new and used comics, original artwork, plenty of French and U.S. imports, science-fiction, books galore, heaps of fantasy and horror, plus even more film books, magazines, posters, soundtracks than you could have possibly found in the old Forbidden Planet 1 & 2 shops which the new complex has replaced. Guest of Honour looks familiar too. Isn't it Gotham City's famed millionaire philantropist (so am I, it's all the Vampire wine) Bruce Wayne, rumoured to be close friend of Batman? Or is it the Caped Crusaders TV alias, actor Adam West? Mr. West seems like a pretty good egg, delighted at the applause, and explaining that Robin is 'outside parking the Batmobile'.

Back with the throng it's like a scene from 'Barbarella' as the gorgeous planet girls dispense tasty tid-bits (Mr Krueger didn't do the catering so we eat with a clear consciencea) and sundry barbarians and even odder looking folk (mostly journalists) disappearing into the store's vastly Tardis-like labyrinths. The young geezer who came up with the Vampire wine shtick (it's Hungarian and comes in little black little coffins, hic) introduces me to a gent named Le Comte de St. Germain; he's apparently some two thousand years old, doesn't drink 'der vine' puts a cloaked arm around my shoulder and asks if I fancy popping out for a quiet bite.

"Sure Comte, howzabout a nice steak?", I quip, borrowing a line from an old Abbot and Costello movie.

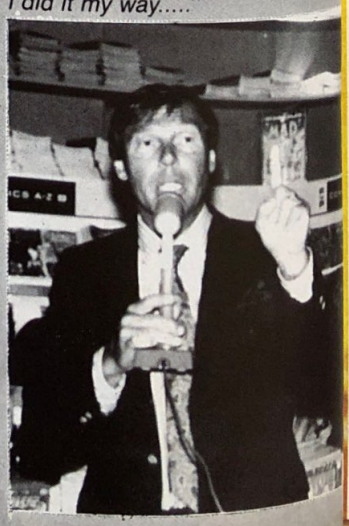
Outside Adam West looks a bit piqued. They've only gone and wheel-clamped the Batmobile. *"Does anyone hab a dissue?"* asks a watery-eyed Clark Kent, about to go down for the pollen count. *"Aaaah-CHOOO!!!"*. The next day the papers are full of the WIND FROM NOWHERE horror that demolished half of North London. You'll find the new Forbidden Planet where the rubble ends.....in the Twilight Zone.

Drew Blood
Forbidden Planet,
71 New Oxford Street.,
London W1.
For free mail order catalogue send large S.A.E....

Forthcoming Events

August 27: Annual '2000 AD' signing including Bad Company creators Bret Ewins and Pete Milligan.

Adam West:
"And more much more than this I did it my way....."



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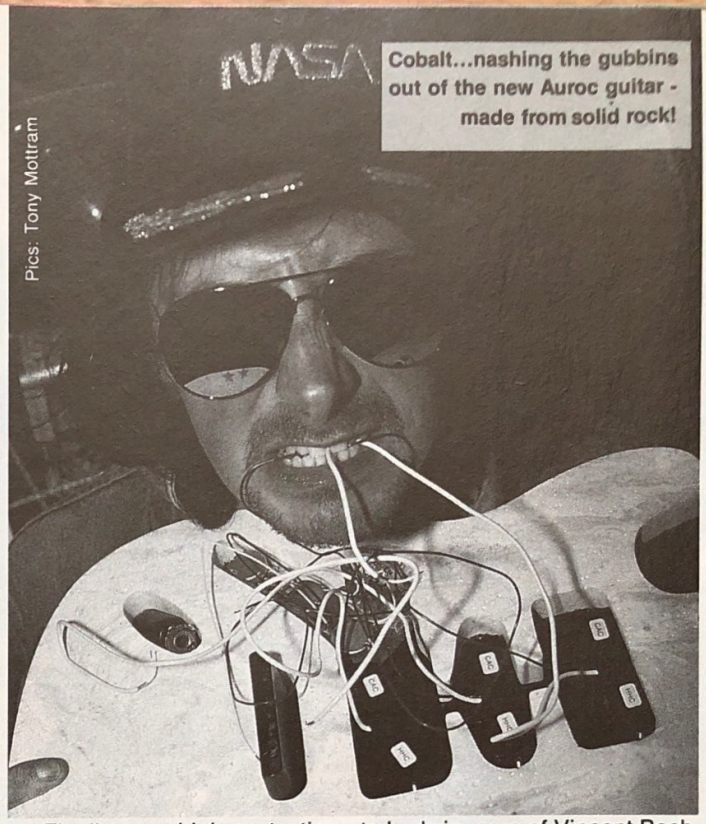
METAL TECH

THRASHING AT THE MUSIC FAIR Part II



Pics: Tony Mottram

Cobalt...nashing the gubbins out of the new Auroc guitar - made from solid rock!

AMPS & EFFECTS

There is one name that you can't get away from when looking at rock hardware...MARSHALL. The little white *"signature"* logo has been the backdrop for more gigs than Ozzy has had bat butties. Their stand at the B.M.F. was stacked (sorry..!) with amps, cans and combos. But for pure earthshaking, the new 25/50 Jubilee bass stacks will take some beating. They also look the biz too, with a silver finish to brighten up dark corners of the stage. The Marshall micro Stack continues to amaze people, it's like a tiny replica of a full blow stack, but only about a metre high! Prices are great too, with basic models retail at just £167.

Nice to see another British name fighting back. VOX are now being made in their new Northants factory. Their stand at the BMF gave some idea of the history of the time honoured company with the AC30 model (introduced in the early 1960s) still holding up against the competition, though it has since been joined by a host of new Vox designs, like the punchy Q Series lead and bass combos.

ALLIGATOR Amplification showed quite how to get mega noises out of small boxes with their new 200/30 lead combo. Flightcased, this little monster shoves out 200 Watts of guitar power, along with the built in delight of an Alesis Reverb System. This really is a brilliant guitar combo: one should be dropping onto the METAL TECH doormat any day now, if I don't break into the factory in the meantime.

Similar noises of *"Technical reviewer goes ape..."* could be heard from me on the TRACE ELLIOT stand. These are da boys when it comes to real bass balls. The sound is big as a house and the sheer tones available from their systems can make adult four stringers weep openly. At £995 for their VA350 these are bass amps for the professional or the rich, but the raw power from any Trace Elliot is an experience you can't put pounds signs in front of.

Unlike previous years, there didn't seem to me to be that many new gadgets as before, though there are some classic effects pedals coming on-line now. The Jimi Hendrix pedal from A&W Ltd. is a faithful reproduction of Jimi's own fuzz pedal. It genuinely generates the shrieking Hendrix sound. They also have a replica of his Wah-Wah pedal too, so you can recreate his whole guitar system.

It isn't often that we get price reductions on things, but BOSS pedals are now the subject of a price cut, bringing their famous Super Overdrive down to £45 and the Heavy Metal pedal for just £49.

In all there are eighteen pedals in the price reduction:worth checking out local music shops to try a few out before they go back up again.

Fed up with changing strings? MAXIMA reckon they have the answer with their new Gold And Chrome string sets for guitars and basses. They were unveiled at this year's BMF and early predictions point to a great success. The Gold series in particular is very striking, both in tone and appearance. The manufacturers claim that while the Gold strings (made with real gold, honest), cost twice as much as *"normal strings"* but last around four times as long. I've just lashed a set to my trusty old Gibson SG, so let's put that one to the test. Interim report, next issue.

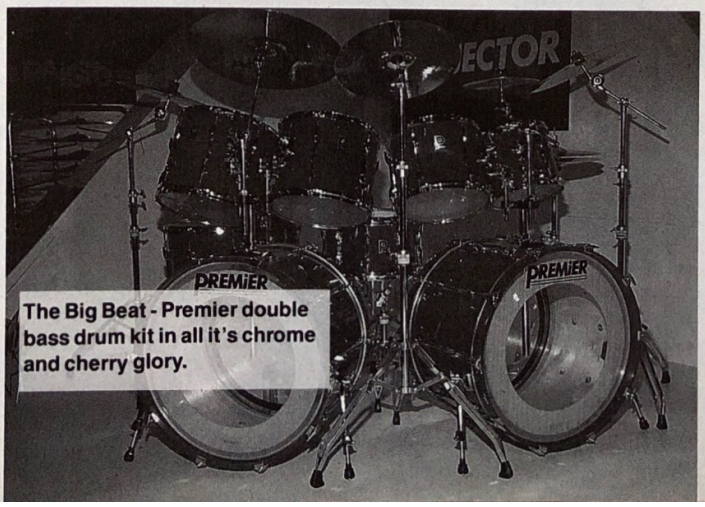
Finally new high protection guitar cases are just about to be released from a company called Hardcase (natch). Neatola they are to, with no less than five catches, and a tough construction of hard moulded polythese. They take all the usual Fender and Gibson shapes, and can also hold the new *"slanted"* headstock designs too, which are often impossible to get a reasonable hard case for.

DRUMS

Two stands had me drooling all over the five ply, LUDWIG and PREMIER. The Ludwig stand featured this enormous black double bass drum kit, which is probably one of the loudest I've ever heard. Designated the LR2449 Rocker Outfit, the price is around £2,000 but if you wanna big beat, you gotta have big bucks. The Ludwig catalogue is (and I speak as one who gets to plough through these things 300 times a day) one of the best, and a quick card to Ludwig, care of Vincent Bach Ltd, Garrick Ind. Est. London NW9 6AQ gets you a copy.

Aged rockers will also be pleased to know that Ludwig have just reintroduced the famous Black Beauty snare drum, a legendary instrument, prices start around £300.

Of course, down on the PREMIER stand, they have got another amazing snare drum; the cataclysmic Heavy Rock 9. This 14 inch x 9 inch Megasnare costs £283.55 and it kicks more ass than a donkey drover! But for visual knock out, the Premier APK and XPK will take few contenders. Also the Premier system lets you start with a basic kit and build up as needs or cash allow. A five drum APK kit will set you back £533, and you can add another bass drum to that for £201. And if you can't afford a kit, but just wanna pose, get a Premier tour jacket (£25 or £26 pounds for fatties) and lig around the local milk bar...



The Big Beat - Premier double bass drum kit in all it's chrome and cherry glory.

KEYBOARDS

With so many new products on offer, METAL TECH is planning a keyboard special report which is just being compiled by the office cat. Hold your collective breaths people, because we will tell you how to get real ROCK keyboard sounds out of the wimpiest looking micro synth. Owners of CASIO and YAMAHA minikeys take note. Price are coming down rapidly for some very high tech equipment these days such as the new CHEETAH synths, which start at 130 pounds and we'll be examining these, and the whole field of home keyboards, when the time comes.

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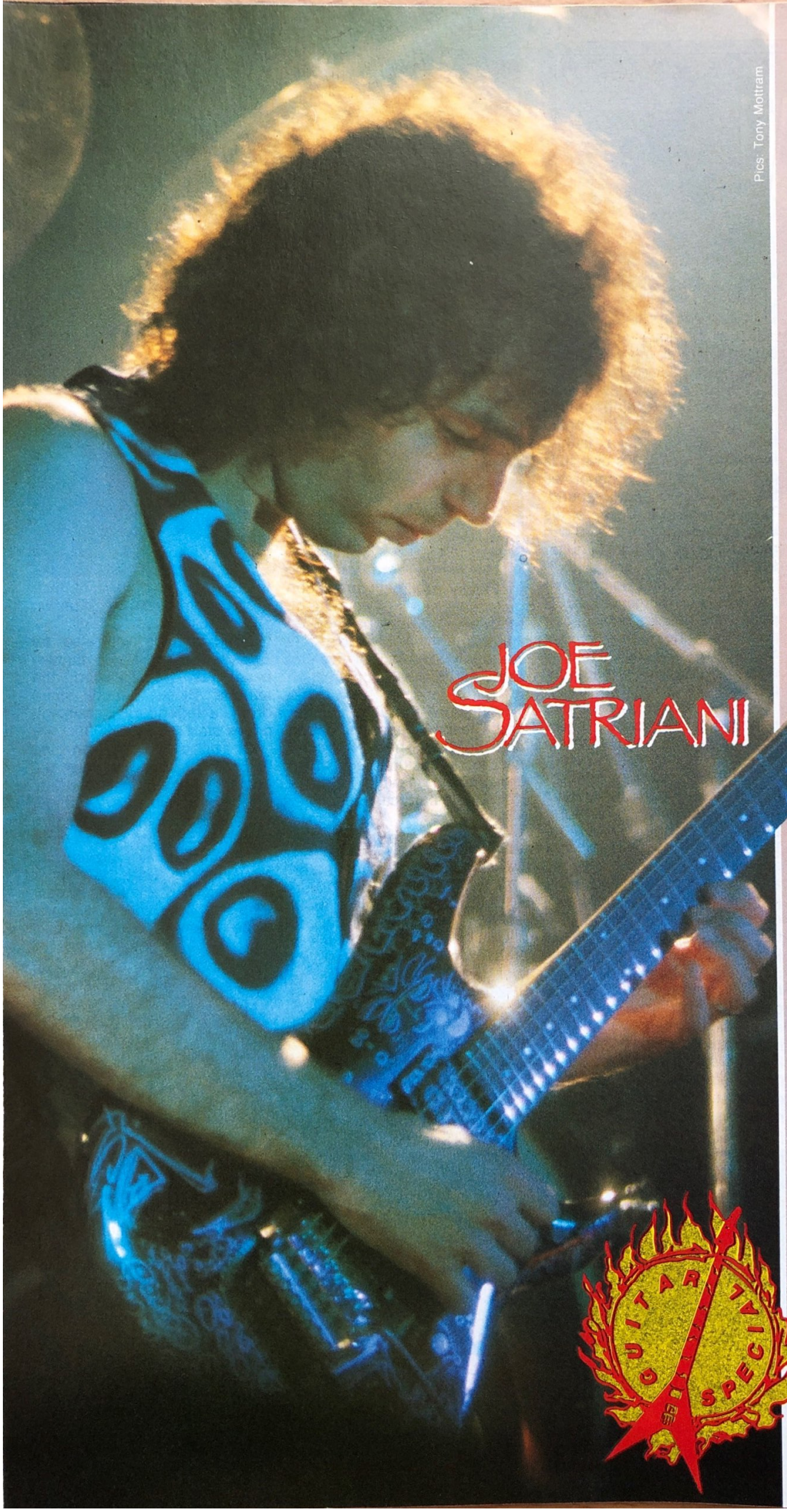

Pics: Tony Mottram

It's 9.30 p.m. and Joe Satriani has been doing interviews all day. He is tired, hungry and his jet-lag is kicking in. He is visiting Europe for an appearance at the Montreux Jazz Festival, a showcase gig at the Marquee and a punishing promotion schedule to publicise his new solo album, 'Surfing With The Alien'. From the longing glance he casts at his guitar, lying in its open case on the other side of the room, you just know he'd rather be actually playing than merely talking about it, but he opens another Perrier and settles back into his chair to answer another round of questions with a friendly interest and court.

Mention Joe Satriani's name to a guitarist and watch his eyes light up; Joe is a master of his craft. His technical proficiency and skills are undisputed and apart from his session work with the likes of Greg Kihn, he has a considerable reputation as a teacher, numbering Kirk Hammett of Metallica, Steve Vai of the Roth Band and Phil Kettner of Laaz Rockit among his students. But possibly the most commendable aspect of Joe's music is that it is extremely accessible to yer average "I don't know much about music, but I know what I like" punter (in whose ranks I number myself). Joe writes SONGS first and foremost, as opposed to sketchy frames from which to hang endless, self-indulgent solos and runs, and the result is a very tuneful, pleasant album with enough bite to it to ward off blandness. In addition to all of the above, he is passionately articulate about his music!

So let's get down to business...

VP: 'Surfing with the Alien' is very much a one-man project. You wrote and arranged all the songs, play all the instruments except the drums and percussion and co-produced it with John Cuniberti. Is this the way you prefer to work - with everything under your control - as opposed to a band situation?

JS: *"Yes. When I started with 'Not Of This Earth' (his solo album), it was a unique situation for me, because all of my previous years were always with vocal bands. When I*

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started to do the instrumental record, everyone told me I was crazy and I thought, what's the point of surrounding myself with negative attitudes? I figured, it's not going to be very commercial or very widely accepted - why not just go in and try to develop myself as an artist/producer/player. Most of the stuff either I could play or could get a machine to do. When it came to drums, I really was a lousy drummer, so I used my friend, Jeff Campitelli.

It's more of a struggle, it's definitely more nerve-wracking, to be the producer - you've got to be the one with the idea, with the technique and the cheque book - you've got to watch the clock - but when it's said and done and people like your music, it's too rewarding, and I really feel like I made the right decision, because I learnt too much from it and that ultimately makes it more rewarding.''

VP: How did John Cuniberti become involved in the project?

JS: *''John is a guy I met in Berkeley. I was in a band called The Squares and he became our live sound mixer and studio engineer. When I decided I wanted to make an instrumental record, he was a little sceptical at first, but once we started rolling, he started to really get into the swing of things. That's why eventually I listed him as a co-producer, because although he wasn't the main producer, his input was very valuable and I found myself really counting on his advice. Sometimes when you play and do the producing, you can lose the perspective, so he was my back-up man. After eight hours in the studio, I start to get a little bit burnt out and I don't know if I'm actually playing well enough any more - it's good to have a friend there to say, 'Pack it in!''*

VP: Are the songs worked out before a recording session or do you write when you get into the studio?

JS: *''Never. Everything's worked out, with the exception of the solos and perhaps the textures that we're going to use. I record most of my stuff on four track cassette, a little inexpensive thing, to get the arrangement down and the melody correct, because I do a lot of editing. For me, in order for the records to be interesting as instrumental works, I have to have fantastic melodies, better than if there was a singer, because there isnothing to identify lyrically. So the songs start out as feelings and titles and then I write the songs around that and then I struggle with how I exactly make it work. I'll have a song like 'Satch Boogie' and it's really easy for me to write and perform, done, complete - write it in a few minutes and record it in a couple of hours.*

TERRIBLE

A song like 'Lords of Karma' took me probably fifteen years to write, because I came up with the opening chords and then never knew what to do with it. I wrote terrible songs around it for years and years, and kept saying, 'Oh, this is awful!' Eventually when the time came to do 'Surfing', I seemed to come up with the right idea somehow, I don't know how, at the right time.

VP: Even though there is no singer on the album, it seems to be very vocally oriented in that the guitar appears to take the place of a vocalist. Just when I imagine a singer would be taking a deep breath, your guitar comes in!

JS: *''Oh, good, I'm glad you noticed that! I did pay attention to the breathing specifically. There is a certain cadence that I think can make the songs more interesting one after the other. I don't want it to be like, 'how great a guitar player I am', song after song, because there are enough of those records around, and I didn't see any point in making another one. John and I both thought we're probably only going to sell a couple of thousand and everyone thinks we're crazy, so why not just do whatever we want to do? We tried all the crazy studio effects, but we tried to make the best possible sound in recording and I have even used a rather untested technique of using a Dolby noise reduction system called Dolby SR, which is now becoming standard, but at the time there were only two of them to rent and nobody really knew how to set it up. But it made the record that clear and punchy, which is good because guitars are noisy and if you get a lot of them on one song, you start to get a lot of noise.''*

VP: The album seems to be a veritable showcase of musical styles, for example 'Satch Boogie' is jazzy, while 'Hill of the Skull' is a doom-laden number. Was this a deliberate attempt to show off your versatility as a guitarist?

JS: *''No, it's never to prove anything. The songs exist the way they are because it seemed to be the only way to get them to live in their best possible state. 'Satch Boogie' could only sound good as a boogie, I can't imagine doing it as a reggae version. 'Hill of the Skull' was actually written as a very quiet, clean guitar piece in the key of C. I went through a lot of changes with that song, trying to find it. Then one day, with equipment all over the floor and cords all plugged in wrong, I recorded it on synthesiser with this awful demonic sound and I realised - that's what I should do with it, it should turn into like a horror film sound. Most of the songs were experiments, we really didn't have any other songs to hold them up against to see how they were doing. You really have to rely on your own instincts.''*

VP: It sounds as though, rather than you writing an instrumental piece and slapping an appropriate title on it at the end, the title is an integral part of the writing process and that the musical treatment of the song is aimed at enhancing it.

EMOTION

JS: *''Yes, that's definitely the way it goes. When I used to write vocal songs, it wasn't important, but when it is instrumental, I thought the motivation has got to be very pure if I'm going to somehow get all this emotion onto tape through guitar and have somebody millions of miles away listen to it and go, 'Oh, that's a love song, that's a scary song, that's a heavy song' or something. I figured the only way to motivate the listener is to be motivated myself completely. I get overwhelmed with emotions and events in life in general just like everybody else, so I try to channel those things into my music. I'll think of a title and I'll just dwell on that title - sometimes I'll even write lyrics - not to be sung, but almost like a poem. Some of it is very deep and sincere, other songs are simply reactions to titles that I think are very interesting; like 'Ice 9' is from the story 'Cat's Cradle' by Kurt Vonnegut Jr.''*

VP: Your album sounds like such a studio-based project, I was surprised to hear you were playing some live shows with Jonathan Mover (of Marillion and GTR) on drums and Stuart Hamm on bass. I'll be very interested to see how the songs come over live.

JS: *''You'll find it will be different obviously, but we do have a sampler along with the set Jonathan plays and so when we go to play, let's say, 'Surfing with the Alien', we get the jet soundsout of there and if we want to do 'Lords of Karma', he can simulate the sitar from his drum kit, but it is all quite live. There are parts where we really strut our stuff as players and then there are parts where we really pull back and we play just the proper dynamics for it. It's very much a rock show as well - we don't just stand there and drift away, you know! We like to entertain, we like to hear people screaming and quite frankly, we're used to the reaction in the States which is pretty much like any average head-banging rock nonsense, where people are screaming up in the front and grabbing your leg - it gets really crazy!''*

VP: You have an impressive record as a guitar tutor. Do you still give lessons?

JS: *''The last few lessons I gave were to Kirk Hammett when we happened to be in the same town, because we live very close to each other, but I had to go on the road and he had to go to the studio, and now he is with Monsters of Rock and I'm over here! I'm sure if I do continue to teach, it will probably just be Kirk and I, because we started it and just as he was beginning to get into lessons, he joined Metallica and he had to move and so we never really got to complete the programme that I did with Steve (Vai) and some of the other players.*

I don't know many other guitar players as well - I can only rate them on their records, but certainly players like Allan Holdsworth, Michael Schenker, and of the new players, George Lynch, Warren di Martinez. Guys like Keith Richards, Jimmy Page - they still represent a real fantastic tried and true musical approach and that is, don't waste any notes, just write great songs, and that is a great technique in itself. If that could be taught, that would be fantastic - we'd have more great songs in the world.

VAL HALLA

EQUIPMENT LIST

LIVE SET-UP

Customised Ibanez 540 Radius
Guitar with DiMarzio Pickups
Wah-wah Pedal
Varying Distortion Pedals, e.g.
Chandler Tube Driver,
Boss Overdrive,
Ibanez Tube Screamer
Ibanez Bass Digital Delay Pedals
Ibanez Digital Reverb
Vesta Fire Compressor
Stereo Chorus
2 100 Watt Half Stack Marshalls,
a '79 Mk. 2 Lead and a '68 Bass
Marshall with some of the EQ
changed to fit guitar tone spectrum

STUDIO SET-UP

Mostly the same as above, plus
Eventide T016 Signal Processor
Lexicon and EMT Reverbs
Neve Mic Pre-Amps Equalisers, e.g.
Massenberg Parametric,
API Graphics
BBE Aural Exciters
Fairchild Limiters
Shure 57 or AKG C12A Microphones

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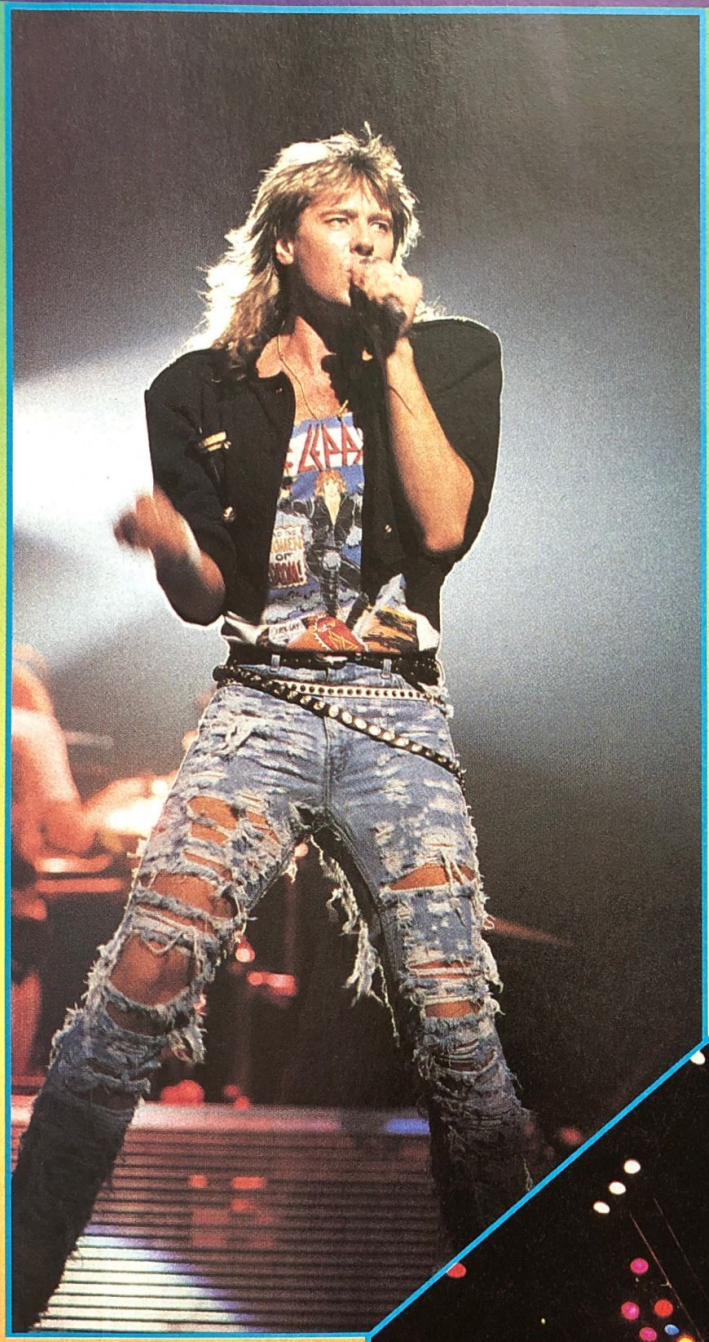


DEF LEPPARD/ EUROPE

Starwood Ampitheatre
Nashville, USA
5/8/88

Howdeee! This is Nashville, home of country music. So what are Def Leppard and Europe doing here? Entertaining some 25,000 hard rock starved fans, that's what. It's been six years since I last saw Def Leppard perform live, on the Pyromania tour. Currently they've got the number one album in the U.S. and a top ten single to prove they've gone from strength to strength since then. Europe, on the other hand, are waiting to see how their latest album is going to perform. Whether or not it can capture the imagination of the public the way the groundbreaking 'Final Countdown' did.

This concert was any teenage girl's fantasy come true. Imagine Joe Elliot and Joey Tempest on the same bill, if you can without swooning. In an age when many headline acts choose their supports on the basis that they won't be any threat to the bill topper's status as real stars of the show, Leppard seem to have gone against all the usual conventions and lined up a real clash of the titans. No puny, easily overshadowed act for them. Judging by the ratio of girls at this gig, it was obvious that the young ladies of Nashville were out in force to decide for themselves 'Joe or Joey, who is the greatest / sexiest / most rocking?'.

After my fears that I'd have to face a sweaty indoor arena show, The Starwood turned out to be an open air venue. A 25,000 capacity sell out, no less. The story circulating being that the gig sold out in a mere two hours, mostly to teenage girls by the look of things. Even in Grand Ol' Opry land, I guess these two bands have real pulling power.

When Europe opened the show the reaction was so hot you could have easily mistaken them for headliners. Kicking off with 'The Final Countdown', a surefire crowd pleaser and call to arms for their fans, they dipped into their 'Countdown' album again and again, pulling out familiar faves like 'Rock The Night', 'Cherokee' and the swoon inducing ballad 'Carrie'. Unadventurous sure, but guarenteed to win them the kind of response they're going to need with the tension of a new album in the air. They couldn't afford to let a single fan leave tonight remembering only the Leppard set, so sticking to the well known ensured everyone could join in.

The new material that was eased into the set was accepted well, despite the unfamiliarity, a testament to their writing skills. By only touching on the single 'Superstitious' and two others, 'Let the Good Times Rock' and

Pics: Ross Halfin

Scanned with CamScanner

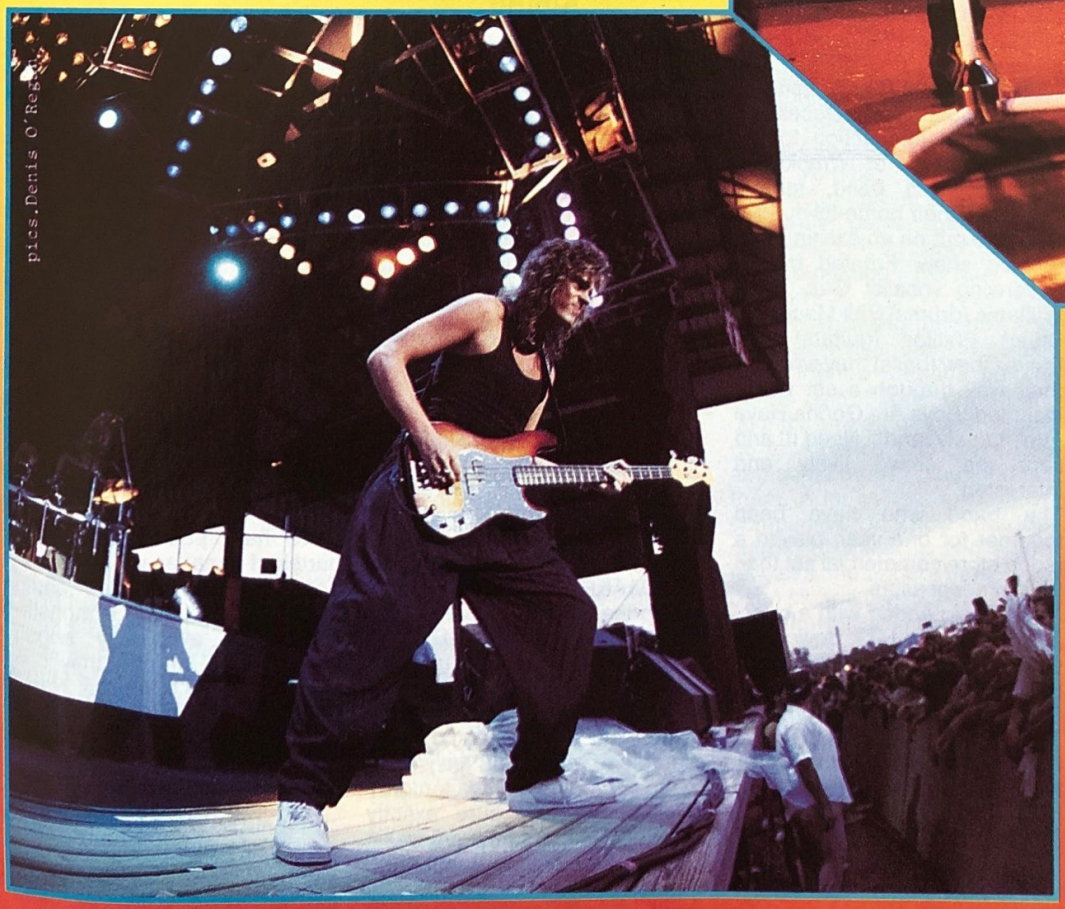
'Ready Or Not' they emerged as winners.

Joey is a real showman, he works a crowd well, and this tour can only help to finely hone his already formidable skills. Europe will inevitably be headlining stadium gigs of this size damn soon, unless the unthinkable happens, and a fickle public don't take to the new album, though that seems unlikely. They weren't show-stealers on the night, but they've got a real appeal to the Leppard audience, and have done themselves big favours on this tour.

I can't resist describing the crowd build up as being akin to hysteria. I can still hear the screams ringing in my ears that erupted when the curtain went up. The feedback, adulation and sheer buzz from the crowd seemed to be inspiration to the band, they fed on the response to lift 'Run Riot' and the pounding, big beat 'Women' into the sky above the open air gig. That was nothing, however, compared to the response to Joe Elliot's between song chats with the crowd. He was faced with several thousand females eating out of his hands, so to speak. Eager and willing to treat Joe like some celestial being there to be worshipped. The setting, the stage show and the lights, enhanced but never overshadowed Leppard's rapport with their audience, the key to their success perhaps. Even the laser projections during 'Hysteria' couldn't detract from the performer to audience warmth that they generate. I could have done with a bit less dry ice though!

The songs live are approached differently to the album versions, making everything sound fresh and new. It would be pointless trying to recreate the lush, highly overdubbed album cuts live, and they don't attempt to, prefering to vary their approach to suit the occasion. Even with an injured hand, Steve Clarke displayed a virtuosity that must surely add support to any claims that he's vastly under rated, and deserves much more recognition.

The only justifiable complaint one could make is that while 'Love Bites' and 'Photograph' are both Leppard classics, perhaps they don't make the best of encores. Something a bit more uptempo could have driven this arena right over the edge, but with the hysteria level already so high, maybe anything faster would have taken things too far. Nashville has been around as a centre for U.S. music for a long time, so it might have been a bit out of order for a British rock band to destroy the town totally, y'understand! Any lonesome cowboys in town tonight took second place to the five man British bulldozer, in a resounding victory for this side of the Atlantic over the U.S. side. For one night only, Nashville forgot the 'Country' and gave itself over to good old British Rock.



pics.Denis O'Reg

BILL EIKOST/TAM O'SHANTER

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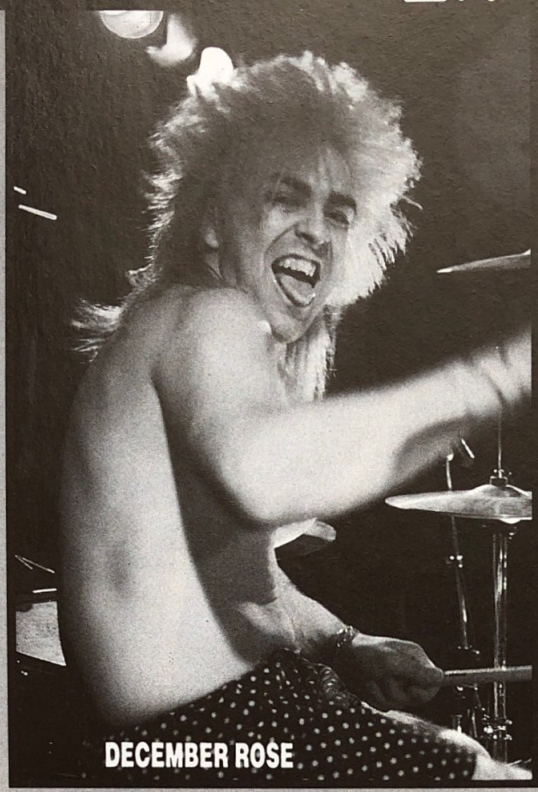
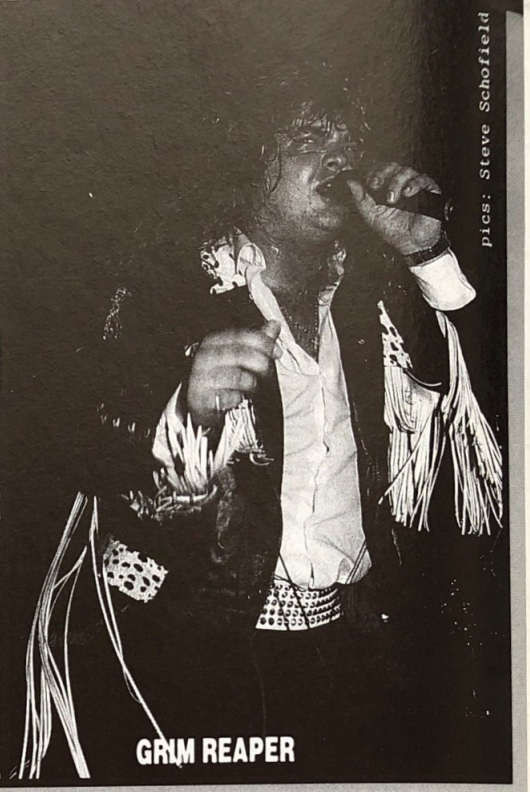
DECEMBER ROSE GRIM REAPER PREYER

CHELTENHAM TOWN HALL 29/7/88



DECEMBER ROSE



GRIM REAPER

pics: Steve Schofield

"We put this gig on simply for the kids who couldn't make it to the clubs", shouted Stuart Phillips, guitarist with December Rose over the noise of Preyer going through their sound-check. Not satisfied with headlining the event, December Rose had also organised and promoted the whole thing, which you could see was an achievement in itself.

I was a little wary about thrash gigs, but when Preyer opened the show, I was well on my way to being converted. Taking no prisoners what so ever, they exploded into action with 'Machine Gun', the powerful, flowing voice of Pete Makintosh managing to reach all the crucial notes. With 'Shout It Out' and 'Razein Hell', the talents of James Rees and Craig Thomas on guitars became apparent.

Ending with 'Leather and Chains' the yet unsigned Caardiff five-piece left the stage amidst a haze of smoke and flashbombs.

Next to tread the boards were Droitwich based band Grim Reaper whose quicker than greased - weasel - shit opener 'Rock You To Hell' immediately created an explosion of activity down at the front of the stage. I was impressed.

The band continued their set with fast, melodic songs with a strong back-bone such as 'All Hell Let Loose', 'Lust For Freedom' 'Shakedown' and a song dedicated to "All the people who I f***ing hate..." vocalist Steve Grimmett, "'Get Out Of My Face"'.

"This next song is about my first sexual experience and is dedicated to all you virgins out there", laughed Steve as the band went into 'Suck It and See'. The more I saw of this band, the more impressed I became. It's no wonder that they are making waves in the USA, playing alongside acts such as Deep Purple, Scorpions, Ted Nugent and Bon Jovi at the '85 Texas Jam.

It's difficult to understand why they haven't caught on over here yet, as the exceptional voice of Steve Grimmett and the finger-smouldering guitar playing of Nick Bowcott, are an added bonus to the material and the restof the bands ability to play and put on a good visual show.

After a short fifteen minutes break, headliners December Rose dived into action to the opening chords of 'Wreckless'. The unsigned band, tonight playing in their home-town went all-out to put on an exciting and thrilling show. Fronted by ex-Silverwing vocalist Gaz, Huey Williams (drums) Phil Mace and Stuart Phillips (guitars) and Steve Chew (bass) they whistled their way through a set which included 'Boys Are Gonna Have Fun' 'Lonely' and 'I Need It' and kept the crowd lively and interested.

The band who have been together for one year, played a much more commercial set than their predecessors.

And the gig ended with a guest appearance by Nick Bowcott of Grim Reaper, who joined the lads on stage to finish with the Sex Pistols classic 'Holiday In The Sun'. And with that December Rose left the stage, having earned themselves a few more fans tonight.

STEVE SCHOFIELD

NAPALM DEATH

Sir George Robey London 4/8/88

Beware! Napalm Death might make your teeth fall out. Since this gig I shall certainly be more protective of brain cells and on the lookout for loose molars. For this band's type of utter and total nihilism is actually, I'm sure, physically harmful.

Napalm Death don't believe in lyrics, they've gone beyond all that sort of fussing around. No, this mentally disarranged mob head straight for your skull with completely crushing bullets of concrete that they might refer to as 'riffs' and surpass any known form of communication with primal, gutteral utterances. 'OOOAARRGGHH! AARRGHH!' comprise any attempts at verbal finesse because as ND have sussed, hardcore in the ultimate and at its most extreme has no place for such frivolities as words. Let's face it, you'd never be able to hear them anyway.

So what did we have tonight? Well I can't be sure exactly because as I've said there was a distinct lack of verbal, although I'm sure if you own a copy of 'Scum', their debut on Earache records some of this would have been familiar. After much trouble with not having a second guitar because they were at the mercy of Another Band's equipment (Heavens!) ND ploughed ahead with thick dense bass, smashing, dashing drums and guitar your gums could bleed by. Bill, who carries the axe here is now actually playing for The Stupids as well, thus deepening the incestuous network of the hardcore scene. Could be interesting when gigs start to clash.

A lot of 30 second (and less) wonders and 2 minute epics bludgeoned their way from the PA, throwing the crowd into ecstatic violent epilepsy. Reactions the like of which haven't been seen since '76 and all that. To see a venue so keyed up was heartening in this age of bland audience reaction. Cries of protest mixed with yelps of glee which bounded around the Robey.

ND have pushed the boundaries of metal as we know it to another degree. They could possibly be creating a monster which will eventually engulf them but as long as they can control it, they'll survive. Hardcore means business, like it or not. Be warned, and hang onto your fangs.

LIZ EVANS

Scanned with CamScanner

SAMSON TEST THEIR STRENGTH!

Paul Samson is a legendary figure. He's the cheerful, amiable guitarist and bandleader who came up with the New Wave of British Heavy Metal at the beginning of the Eighties and created a reputation for powerful, heavy rock and always showcasing fine singers, among them Bruce Dickinson and Nicky Moore. Now after some ups and downs in recent years, Paul is back with a new version of Samson and a mini-album that shows Samson the band are well on the way to recovery. The LP is called "And There It Is" released on Metal Masters in the UK, and hopefully on Metronome in Germany.

We tracked Paul and his band down to a steaming hot rehearsal room underneath some railway arches in South London called The Music Complex.

Reinhard Harms and myself were treated to a selection of hot new songs by the band played live and had our ears pinned against the wall. The band were really going for it, even though it was only a two man audience. You could see how they explode into action when confronted with a packed club.

The band's line up includes Paul on guitar, Charlie Mack on drums, Toby Sadler on keyboards, and Mick White on vocals and Dave Boyce bass. Mick is a 20 year old killer vocalist with blonde hair who is obviously heading for stardom.

Before the band gave us a mini showcase, Paul told us a little of what was going down. We started the band last summer and then we started gigging in the Autumn, going to Yugoslavia and France, and then we recorded the album in February. We didn't think it was an album at first, they were like deal tracks and then as it developed we felt we ought to have a record out. The last record I had out was a solo LP in 1986 and it seemed silly not to have an album out. So we beefed up the tracks and put them out as this mini - album. It's a starting point."

Mick, clad in blue jeans supported by white braces that he twanged occasionally, piped up from his position the floor. "The album will be going out all over the place, including Japan and the States, Europe, just about everywhere. It's on Razor and they released out live album."

"Obviously we want to tie up a major deal with lots of funding." said Paul. "Our management have been in LA fixing up deals while we have been writing songs for the next LP. Most of the songs have been written by me and Mick but now we are all involved to find a format, a direction to get it across."

"There's a lot of energy involved "said Toby. "But it is a bit more commercial than Paul has been known for in the past."

"But as powerful I feel," chipped in Paul hastily."

The management are pushing like mad to get us a tour in the States,and they also want us to record a new album. We could do some club gigs because I have a cult following over there due to the past, even though I never went there before. We could do some sizeable venues which is wonderful. Also the mini album will be out there too. Europe is pushing for us too. The only thing we are worried about is the UK. We can get a batch of gigs and average about 200 people a show and we are a little bit demoralised by."

Said Mick, snapping his braces "We might travel all the way to some gig miles out of town, and the reaction you get isn't worth the trouble. That's the sort of gig you find in the Midlands."

We began to exchange notes on duff gigs we have known. How about the Royal Standard, I hear they have some quiet nights?

"Oh no we always pack the place. That's one of our best gigs. We are supposed to be one of their best pulls. We do better business there than at the Marquee."

Why was business so bad for UK bands?

Mick: "There are so many bands coming over from the States with such a lot of money ploughed into them, they see the best of the worlds groups and we can't outdo Bon Jovi or whoever. The kids see all these bands and they are just not interested in us. Even though we might give our best performance we are playing on a poxy little stage and just can't outdo the American bands putting on a big show."

"Even bands like Terraplane and Mammoth can't compete. Thrash bands I'll leave out because I regard that as a totally different form of communication," added Paul. "Even those bands have got deals, but where are their gig sheets? They are in hibernation, all of them. No one is actually building the UK circuit up. It is not through a shortage of press! There is double the number of magazines."

Said Mick: "There are some good bands coming up like Wolfsbane and Quireboys and Little Angels, but the fans should get up and start supporting British bands again."

But didn't British bands need to do something to win that support?

Mick: "What can they do? A lot of it is down to money. We are all great friends with the London bands and bands out in the country and all of them want to go to America and get a deal and some money ploughed into them. A lot of it is down to the companies. Only now have they started to wake up and sign a few acts,and a lot of those have been signed in America. Unless you can get a financial backer it's useless."

Paul: "If there are no new acts being signed then there will be no new generation of fans. When we came through the New Wave thing the audiences were so young, 15 years old. Now they are 23 but they still like the same bands..."

DOOM

Was it better then for bands like Samson? "Oh it was certainly more exciting. It was a whole vibe, a new movement. 15 year old kids now are probably more into Bros! That's what is on the radio and not bands like us. The clubs are going down, and venue after venue is shutting down through bad attendance."

So what sort of audience would Samson like to win?

"Girls! Lots of young girls!" shouted the band in unison.

How did it make them feel when they turned up to a gig and there weren't many people there?

"Soul destroyed. But we have an automatic pilot. We turn up and play."

Maybe Samson should turn Sleaze Glam and put on some make up?

But Paul was convinced that it was the Muso acts who lasted for years. He wants to be established as a songwriter and a performer with a sturdy band behind him.

"That's what we want. I mean, where is Adam Ant now? His name is on our flight cases!"

Said Paul: "We want longevity and success across the board. We want to do loads of gigs to build up a following so they can see what we are all about and build it up from there. "

Said Mick; "We have got a good image and we are a good band with songs we know how to project. We look good and pull lots of girls. So we have got that covered, or uncovered, if you like! Ooh, I wish my braces would stay up." Mick gave his braces a final twang and then the band decided to blast into a few numbers. They played TOO LATE, CAN'T LIVE WITHOUT YOUR LOVE, and CAN'T SLEEP. And they sounded great, so get down to your nearest jive cellar and cheer them onto glory.

CHRIS WELCH

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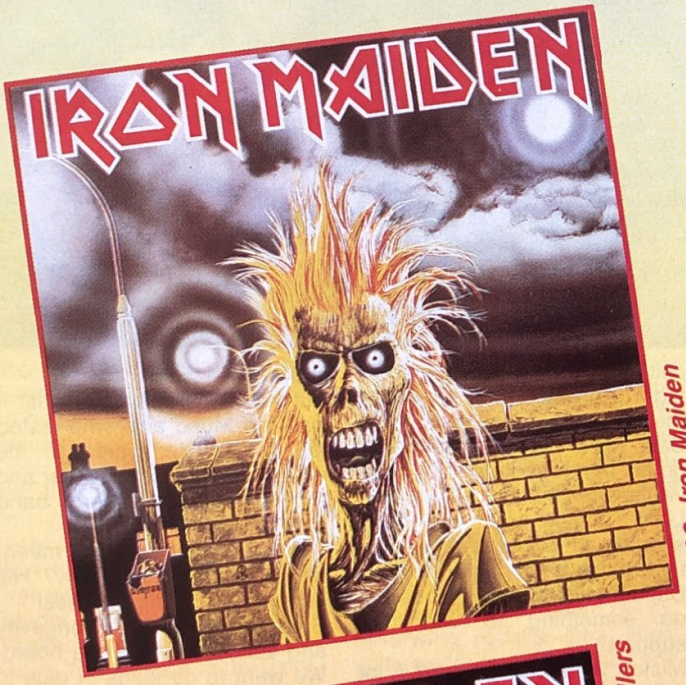
THE STORY OF EDDIE

Pic: Ross Halfin

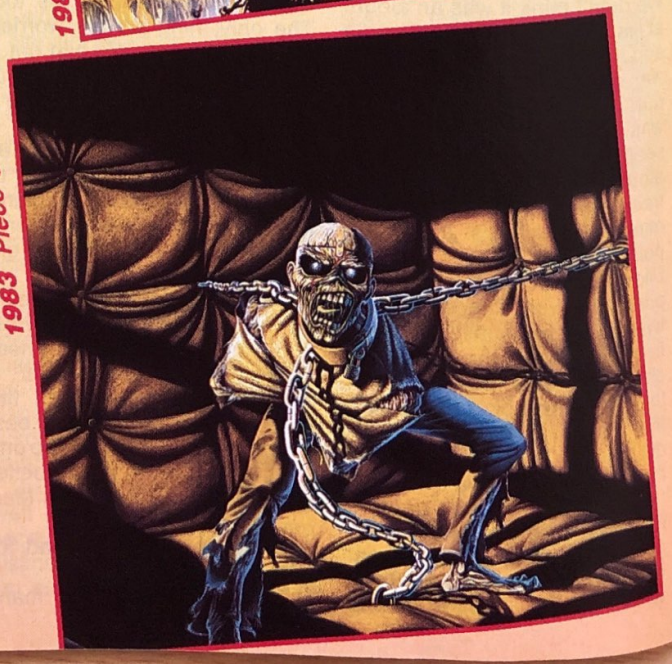
Or How Iron Maiden's Mascot Grew and Grew



1980 Iron Maiden

1982 The Number Of The Beast

1981 Killers



1983 Piece Of Mind

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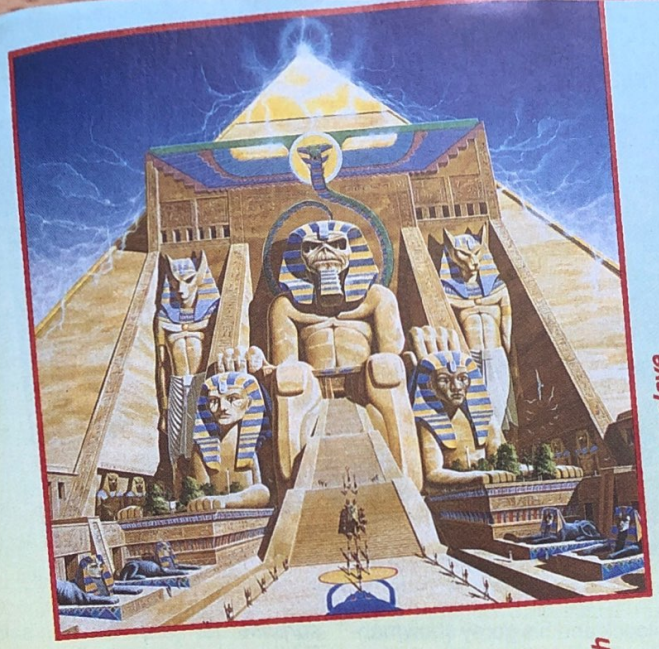

1984 Powerslave

1986 Somewhere In Time

1985 Live After Death

1988 Seventh Son Of A Seventh Son

Every band needs a mascot, a kind of totem they carry around with them either for good luck or just to keep them company. It can come in the form of a doll, or it could be something like Megadeth's Vic Rattlehead or something as simple as a logo, a drawing or a design. In the case of Iron Maiden it's a monster, a huge great hideous being, known the world over as Eddie. From simple beginnings, developed in the earliest days of the band's existence, when Eddie was just a face looming the over amps he has grown into a mythical creature, a source of inspiration for album cover designs, tee shirts, tour programmes and posters, and in the form of a glaring towering monster, an essential part of the band's spectacular stage act.

Eddie has had a chequered history, and for some his increasingly hideous aspect has been seen as rather at odds with Iron Maiden's musical output and personalities. They are such a warm, friendly bunch, and the music is some of the most sophisicated in Metal you wonder why they are accompanied on their travels by a perverted nay tormented beast who looks as if he might have escaped from some inter galactic Broadmoor!

But Eddie, in all his many guises gives flesh (albeit in polystyrene) to the fantasies of Maiden's lyrics and adds power to their image, just as studs and leather and motorbikes gives strength to the legend of Judas Priest.

Just for the record, and to set our brief history in context, Iron Maiden were formed by Steve Harris in London's East End back in 1977 just when punk rock was developing. There were many comings and goings, and pressures on the band to adapt to changing pop fashions. But they stuck to their guns, stayed loyal to metal, which eventually became the biggest live music movement in the Eighties, with Iron Maiden firmly at the top.

They signed to EMI back in December 1979 and had a chart success with "Running Free" which got them playing live on BBC TV's Top Of The Pops, a unique event. (They were the first live band since the Who on the show eight years earlier).

The single featured the first use of art work by legendary artist Derek Riggs on an Iron Maiden record. On the single's sleeve was a picture of a fan running down a back alley past a pile of dustbins, being pursued by the lurching figure of Eddie, holding a broken bottle. Eddie was in shadows, his face in darkness, because, as it was revealed later, the band didn't want to give the whole Eddie image away until the release of their first album. "Iron Maiden" which was released in 1980.

Eddie was a kind of extension of the horror element that existed when Steve Harris first dreamt up the name Iron Maiden, which was nothing to do with Maggie Thatcher, but came from the classic horror story The Man In The Iron Mask. An "iron maiden" is an instrument of torture. One of the band's earliest singers was Dennis Wilcock who was a Kiss fan and liked to introduce some showmanship into the band's act. Among his tricks was to put a sword through his mouth and burst a blood capsule during "Iron Maiden" (the song) causing some fans to faint. Steve Harris designed an early logo, with lips bursting with blood, based on the act. After Wilcock left, as writer and Maiden chronicler Garry Bushell relates in his book Iron Maiden: Running Free (Zomba) Steve

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1980 Running Free/ Burning Ambition

1980 Sanctuary/Drifter/ I've Got The Fire

1980 Women In Uniform/Invasion

"...wanted to keep the horror element, but not in the somewhat old hat form of a crazed vocalist."

GYPSY'S

This was when help came in the form of Dave Beasley, who struggling new band's lighting and efffects, which resulted in his nickname - Dave Lights.

Dave built his own lights and his early attempts by all accounts were pretty primitive involving the use of converted window boxes, light bulbs and flower pots which is pretty amazing when you think of the huge megawatt lighting rigs bands like Maiden use today! Dave also created dry ice effects machines out of vacuum cleaner parts, and used pyro often in a most dangerous, explosive fashion. His use of flash powder to enhance the excitement of Maiden's songs resulted in burnt eyebrows and occasionally threatened to burn down their venues.

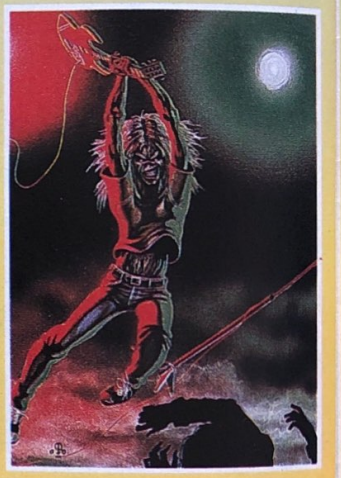
But his greatest contribution to the Iron Maiden story perhaps, was the creation of The Head which in true Cockney parlance became known as The 'Ead. This was the device which followed the departure of Dennis Wilcock and his gorey showmanship. Dave built a sort of shop window display sign to hang over the heads of the band on stage, with the name Iron Maiden surrounded by a border of flashing light bulbs and topped off with face mask, which he had obtained (without permission) from an art school.

The mask had been moulded from one of the student's faces, and was held to be singularly ugly by all who saw it.

The piece de resistance came when "blood" was pumped through the head's mouth (courtesy of a fish tank air pump) during the number "Iron Maiden". Garry Bushell explained in his history of the band that the 'Ead became known as Eddie as the result of a joke that was going the rounds of the East End at the time. Dave Lights told him:"A wife had a baby, but it was born with only a head. The doctor told her not to worry, in five years time they'd have a body to go with the head. Five years later, Eddie the 'Ead was sitting on the mantlepiece when in walked his father. *Son, today is a very special day, it's your birthday and we've got a surprise for you* Oh no, said Eddie, not another hat."

And so was born the first Eddie, which led to a whole generation of "Eddies"who have been constantly changing and evolving right up to the present day and the elaborate being operated by teams of experts who accompanied the band on their 1988 tour.

Purgatory



1981 Live At The Rainbow

1985 Run To The Hills (live)/

became known to all and sundry as Dave Lights. He had first become involved with Steve when he promoted a talent contest at the St. Nicholas church hall in Poplar and Steve's band Gypsy's Kiss played their first gig there back in 1973. Dave met Steve some years later when Iron Maiden had replaced the Gypsies, during a gig at the Bridge House, Canning Town in 1976. Dave explained that he lived in a conveted vicarage which was eminently suitable for rehearsals if they so desired. The pair became friends and worked together for many years, with Dave helping to develop the

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The second Eddie was a slighter larger version of The 'Ead and was made of fibre glass with eyes that lit up while red smoke billowed from it's mouth. Looked not unlike the figure in Edvard Munch's painting "The Scream". Eddie remained a headless and helpless creature until the arrival of Derek Riggs who designed the long awaited body for him. For years however novices to Iron Maiden would find references to Eddie as slightly puzzling, wondering who he was and where he came from. Rest assured he had nothing to do with Eddie and the Hot Rods.

CANNON

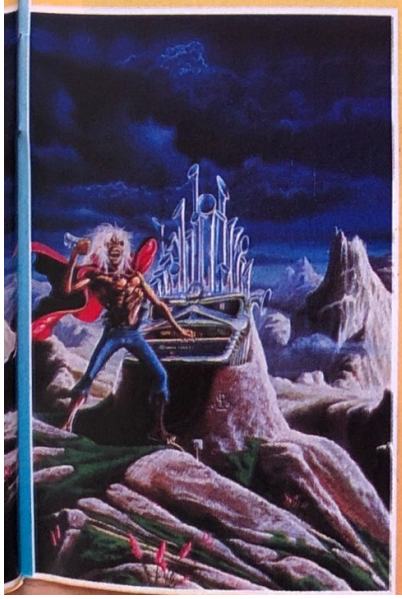
Certainly Eddie would enjoy all kinds of adventures and indignities over the years, not the least being the occasion when the band played at a Belgian heavy metal festival in 1980 and the smoke pumped through its mouth with such pressure it actually blew the head off into the side of the stage like a shot

1982 Australian Tour T-Shirt

from a cannon.

As Eddie developed, so the band went through many changes during the late Seventies. They had broken into recording by issueing their own Soundhouse Tapes EP by mail order and built up a fanatical metal following. The Bandwagon Heavy Metal Soundhouse was the gig run by DJ Neal Kay at the Rrince Of Wales in North West London where the New Wave of British Heavy Metal burgeoned under Neal's auspices. It was here that Neal began playing to customers Maiden's first demo tape. Soon the band were playing there regularly. They made the EP from the demo tape they had played to Neal Kay at the Soundhouse, which was recorded at Spacewood Studios, Cambridge in late December 1978. The tracks were "Iron Maiden", "Invasion" and "Prowler". They sold 3,000 copies by mail in one week. The fans at the Soundhouse used to go so berserk for the band that even Eddie the 'Ead got carried away with the excitement. It sseems that the stage was so crowded they had to put their big sign boad over Doug Samson'as head and during the number "Iron Maiden" when the special effects began he got showered in blood capsule gore!

Phantom Of The Opera (live)



Drummer Doug Sampson was later replaced by Clive Burr, who likewise was replaced by Nicko McBrain in 1983 the year of "Piece Of Mind:-. After they released their second album "Killers" in 1981 their lead singer Paul Di'Anno left the band which could have been a disaster for them. But his replacement, Bruce Dickinson from Samson was a superstar and contributed mightily to the success of the next album "The Number Of The Beast" which was a big hit in 1982.

While there were comings and goings in the line up, their management remained stable, with Rod Smallwood, a bluff Yorkshireman who had been to Cambridge University, well in charge. It was Rod who introduced the band to the work of artist Derek Riggs. Rod had discussed artwork with John Darnley A&R man with EMI back

1981 Maiden Japan (12" only)

in 1979. Darnley had a wallposter Riggs had drawn and Rod liked the look of it.He invited Riggs along to the Maiden office and was shown a great mass of Sci-Fi style drawings, which were not really suitable for the band. But there was a painting of a wild-eyed mutation which seemed to fit their own concept of Eddie The 'Ead. Rod seized upon the drawing with wild cries and said it would be great for their first album cover.

And so it was that Derek, a mysterious, hidden figure who rarely gives interviews, set to work on Iron Maiden's album cover art which would develop into the Eddie dummies, robots, and a host of peripherals, from tour programmes to tee-shirts.

They spread everywhere. Indeed until just a few days ago, Metal Hammer's office in Germany was decorated from wall to wall with Iron Maiden posters, put up by Oliver Klemm, and only torn down in a clean up operation to herald some visiting big wig!

KNIFE

Derek did the aforementioned "Runnning Free" cover, the record released in February 1980 while "Iron Maiden" was released a couple of months later. The next single was "Sanc-

1982 World Tour T-Shirt

1982 Run To The Hills/ Total Eclipse

tuary, - with controversial artwork which depicted Eddie having apparently put a knife into the Prime Minister in retribution for ripping down an Iron Maiden poster! National newspapers roared that it depicted murder most foul and Tories claimed it was all in terrible taste.

Later Maggie had her revenge on Eddie when she was depicted on the sleeve for the "Women In Uniform" lying in wait for Eddie with a machine gun while the monster strolled down the street with a nurse and a schoolgirl.

The band were later accused of sexism by enraged feminists but Maiden weathered a slight storm of protest. Eddie found himself in all kinds of interna-

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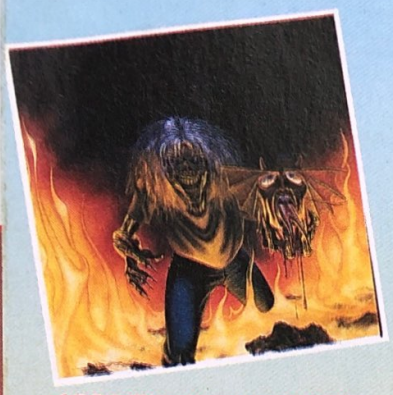

1982 The Number Of The Beast (Single)

tional situations, as the band toured the world. When they went to Australia he wore a hat with corks on it to fend off flies. In Texas he visited the Alamo. For the Japanese he waved a sword.

1981 Twilight Zone/ Wrathchild

1983 The Trooper/Cross Eyed Mary

But he got banned when he tried to visit the BBC TV studios for another appearance on Top Of The Pops.The producers felt Eddie might frighten viewers.

Eddie with his lank, Mark Day style hair, and bared mouldering teeth was a pretty startling spectacle it has to be said and yet he could always be counted on to be found amongs the girls. He'd be carting off a young girl clad only in stockings and suspenders or lurking behind a maiden in a bra sitting in her boudoir, and peering into her mirror as on the Twilight Zone cover. (1981).

1983 Flight Of Icarus/I've Got The Fire

These were lighter moments however. When it came to the "Killers" album in 1981 he was depicted holding a bloody axe over his victim. These images had a strong effect on fans, particularly in America where they would buy all the merchandise and tattoo pictures of Eddie on their bodies.

The Number Of The Beast their third album was released in March 1982 and the cover had a fine Derek Riggs cover with Eddie holding a devil on puppet strings who in turn was dangling a miniature Eddie. This was originally designed for the Purgatory cover but the single was given a another design with Eddie's head rotting and with horns and bat wings rampant. In this case the monstrous images tied in well with the devilry evident in the songs, although Maiden always denied Satantic connections.

A very large 12 foot high version of Eddie made his first appearance on the Beast tour and from then on his lurching presence was a highlight of their stage shows. He also popped up in a video for Number Of The

1983 Canadian Tour T-Shirt

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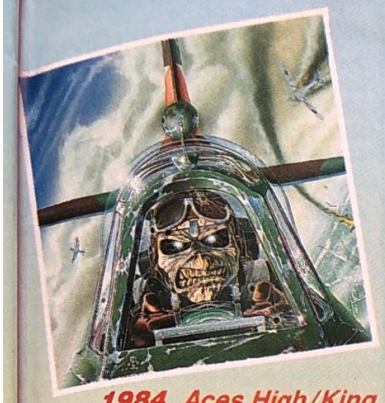


1984 Aces High/King Of Twilight

the tour showed him climbing up the Empire State building and riding a surf board. It was all good fun.

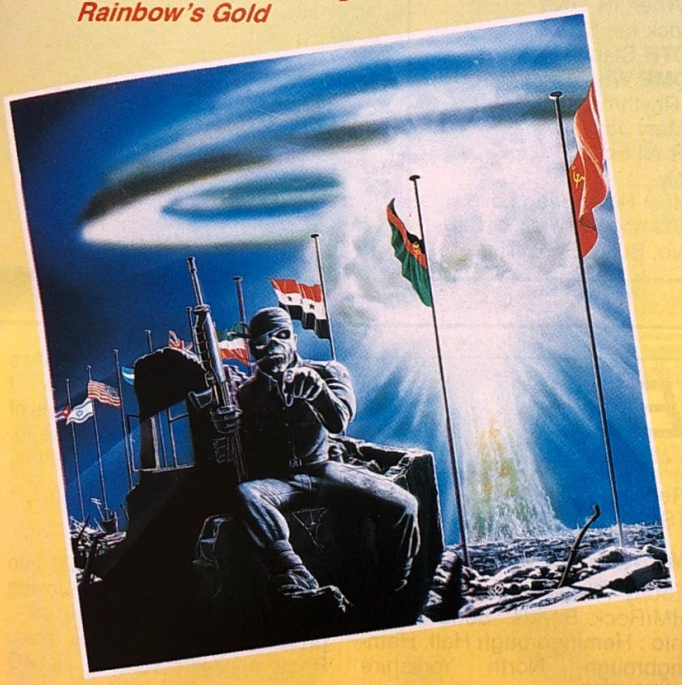
Inside Eddie was a guy called Warren. Earlier Eddies consisted of roadies dressed in masks.

Once the 12 foot Eddie was 'Killed' on stage. It happened at Dortmund, when Nicko polled drum sticks in his flashing eyes, and Dave Murray smashed his guitar on Eddie's body. Bruce tore the head off. Well it was the last night of the tour.

Derek Riggs' imagination knew no bounds and for Piece Of Mind ()1983) he came up with a painting of Eddie now shorn of hair and chained up in a padded cell, in one of the most disturbing designs yet. He was also wearing a strait jacket which added to the agony and twinges of sympathy experienced by anyone looking at the poster or sleeve for more than a few minutes.

Beast but he was edited out by MTV after a series of complaints from worried viewers. When the band went to America to tour they played at the Palladium in New York and ads for the show included a picture of Eddie

1984 Two Minutes To Midnight/ Rainbow's Gold



holding aloft the head of Ozzy Osbourne, a tribute to the great man's act of biting the head off a bat on tour. Other Eddie pix on

1984 Powerslave Tour T-Shirt

Derek painted yet another masterpiece for the Powerslave album (1984) which this time depicted Eddie as an Egyptian god and resulted in a decidedly more tasteful and attractive sleeve.

On subsequent albums Eddie was depicted bursting from the grave in full zombie flight (Live After Death 1985), in full gatefold splendour; then spotted prowling the streets of a Blade Runner style futuristic city on Somewhere In Time (1986), a sleeve riddled with In-Jokes for the die hard Maiden fan.

Come 1988 and the arrival of the most radical departure yet for dear Eddie. This year we saw him giving birth and simultaneously wasting away on the truely surreal cover of Seventh Son Of A Seventh Son.

1983 World Piece T-Shirt

After such a change only a fool would dare speculate as to the next incarnation of our well travelled chum. From street punk to zombie, to Robocop, to something that one might expect to come from the imagination of Salvador Dali, he certainly gets around.

CHRIS WELCH

1988 Seventh Son Of A Seventh Son

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charts

29th AUGUST '88

METAL HAMMER UK READERS CHARTS ALBUMS

1. **METALLICA** And Justice For All
2. **SLAYER** South Of Heaven
3. **MEGADETH** So Far, So Good...So What?
4. **GUNS N'ROSES** Appetite For Destruction
5. **GEORGIA SATELLITES** Open All Night
6. **DAVE LEE ROTH** Skyscraper
7. **DEF LEPPARD** Hysteria
8. **JUDAS PRIEST** Ram It Down
9. **DEATH ANGEL** Frolic Through The Park
10. **STRYPER** In God We Trust
11. **MARILLION** B'Sides Themselves
12. **AEROSMITH** Anthology
13. **NUCLEAR ASSAULT** Survive
15. **JIMMY PAGE** Outrider
16. **BONFIRE** Fireworks
17. **STONE** Stone
18. **ACID REIGN** Moshkeinstein
19. **LIXX** Loose On You
20. **VAN HALEN** OU812

METAL HAMMER UK READERS CHARTS SINGLES

1. **IRON MAIDEN** The Evil That Men Do
2. **TIGERTAILZ** Living Without You
3. **DEF LEPPARD** Love Bites
4. **QUIREBOYS** Mayfair
5. **LITA FORD** Kiss Me Deadly
6. **CINDERELLA** Gypsy Road
7. **GUNS N'ROSES** Sweet Child O' Mine
8. **STATUS QUO** Running All Over The World
9. **WHITE LION** Wait
10. **VAN HALEN** When Its Love
11. **VOW WOW** Rock me Now
12. **DAVE LEE ROTH** Stand Up
13. **KINGDOM COME** What Love Can Be
14. **SCORPIONS** Rhythm Of Love
15. **MEGADETH** Mary Jane
16. **PAT BENETAR** All Fired Up
17. **WRAITH** Lonely
18. **MAGNUM** It Must Have Been Love
19. **TATTOED LOVE BOYS** Why Waltz When You Can...
20. **POISON** Nothin, Bot A Good Time

To contribute to the METAL HAMMER Reader's Charts:

Just fill in the coupon below with your favourite Top Ten singles/albums and send it to:

METAL HAMMER (charts)
59 Queens Gardens, London W2

Name .....

Adress .....

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SINGLES

1 .....
2 .....
3 .....
4 .....
5 .....
6 .....
7 .....
8 .....
9 .....
10 .....

ALBUMS

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METAL HAMMER CLASSIFIEDS

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BONE IN THE NEXT/CRUNCHING ISSUE OF METAL HAMMER

Issue 18 On Sale September 12th

Once again we come to the end of another dose of Metal Hammering. If you're sad to see it over how do you think we feel?
Gloom and despair descends upon Hammer H.Q., Pete crawls off into his own little corner of the Bayswater sewers with only his pirate video copy of 'Bambi Gets His Head Chainsawed Off In 3-D' for company, untill his next meeting with Spooky Stefan from 'Shock Xpress And Goat Breeders Monthly'.
The 'Young, Blönde And Crazy Twins', Mark and Clare are still young and blonde, but not feeling very crazy at all, with nothing to do but swap hair bleaching tips. Jane's so gloomy even the thought of windswept, suntanned rock stars from L.A. won't cheer her up, and that normally does the trick.
Val and Karen have taken to dangling Dave the office boy/vegetable out of the window for fun, and even that isn't raising a laugh. Liz, meanwhile, is reduced to growing her hair even longer for entertainment... get the picture?
Suddenly the office is split assunder with an almighty roar, "Oi, you lot, get up to bloody Donington, and don't dream of coming back without a story!!!". Old Welchy's on his high horse about something again, so off we troop to the Castle, with a murmur of "No drinking boss, honest". Of course, by the time you get your paws on this, it'll be all over, Pete'll be back in the sewers and the 'Young, Blönde and Crazy Twins' will have their heads back in the bleach buckets again, and somewhere along the line, as well as all the news that's fit to print on Donington, we might just have picked up a scoop on Dee Snider's new outfit, info on the Megaforce birthday bash, a Helloween special interview, saucy Soho Roses, the resurected Cloven Hoof, blackhearted Joan Jett, surfing Elvis fans M.O.D., a slam diving photo special and, well, just tonz and tonz of U.K. Monsters Of Rock stuff. Or in Pete's case, Sewers Of Rock.

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